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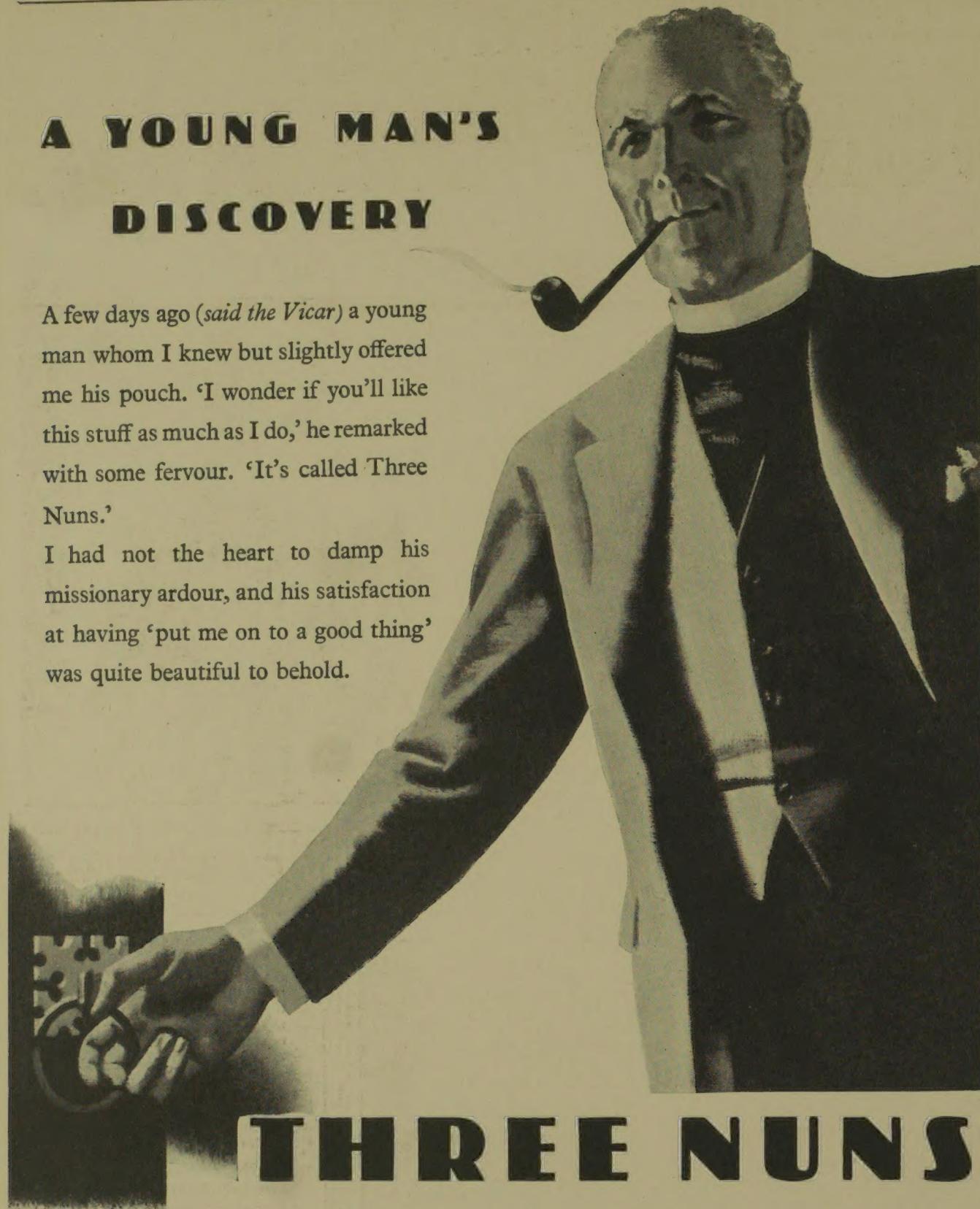
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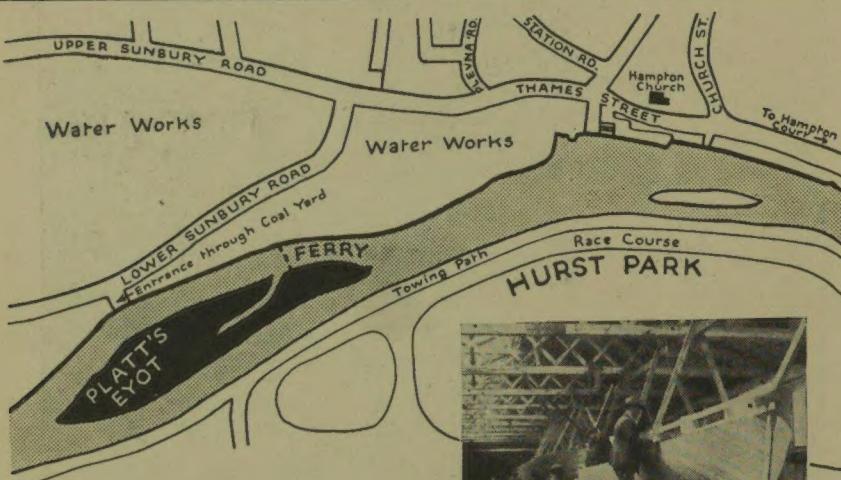
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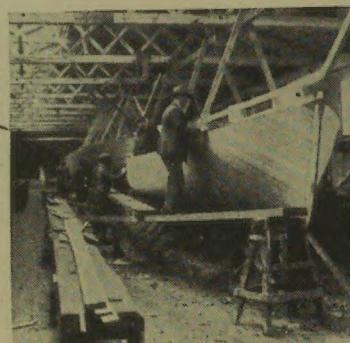
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SATURDAY, MARCH 23, 1935.



CONSCRIPTION PROCLAIMED IN GERMANY: HERR HITLER ATTENDING A GREAT CELEBRATION IN THE BERLIN OPERA HOUSE ON THE WAR HEROES COMMEMORATION DAY, FOLLOWING THAT OF THE PROCLAMATION.

On March 16 Herr Hitler announced the institution of compulsory military service in Germany, and an increase in the Army involving repudiation of the military clauses in the Versailles Treaty. The next day was the Day of the Commemoration of Heroes (the equivalent of our Armistice Day), and observances took place (as illustrated above) in the State Opera House at Berlin. On the central balcony are (left to right) Dr. Goebbels, Herr Hess, General Göring, Field-Marshal von

Mackensen, Herr Hitler, and General von Blomberg, Minister of Defence. General von Blomberg delivered an address, in which he said: "We pledge ourselves to the ideals of a Germany strong, able to defend itself, and proud, which will never again capitulate. We want no revenge. In the four years of the war we reaped glory enough for coming centuries. We believe in the possibility of establishing a new order in Europe, and the world, by peaceful means."



By G. K. CHESTERTON.

THE representative of a newspaper recently rang me up, to ask my opinion about the much-disputed statue of Christ by Mr. Epstein; and the printed report of my remarks, though not incorrect so far as it went, naturally did not cover much of what I really said, and especially of what I really meant. As I should not like to be entirely misunderstood, on a subject on which such a superb amount of nonsense is talked on both sides, I will add a note on the matter here. To begin with, hardly anybody seems to put clearly the primary point about the problem; that it is really two totally different problems. There is the problem of the intrinsic intellectual truth or value of such a thing to the intellect which creates or criticises it; the question of its essence as apart from its effect; the question of whether such a statue has what Mr. Eric Gill would call absolute beauty. Second, there is the problem of its social and practical effect; of what such a thing, considered as a public monument, actually presents to public opinion. I know that some intellectuals talk in a distant and disdainful manner about

broad-minded to walk about in a mosque with muddy boots, without either taking them off or covering them with canvas slippers, he would be instantly arrested or kicked out, not only by the Moslems, but by the Christians; anyhow, by all the other Englishmen. Note that this is strictly a question of protecting a mere custom, or even a mere convention; not even a question of any undeniable denial of a creed. The Englishman in the mosque is at least as much entitled to say he sees nothing particularly polluting about a pair of boots, as the Epstein sort of artist is to say he sees nothing profane in joining the head and body of a holy figure in the proportions of a pantomime goblin. The Englishman may say he means no harm with his mud or leather; just as the Epstein artist may say he means no harm with his clay or stone. One may call it a superstition to cover the human feet, as the other may call it a superstition to carve the human body so as to resemble the human body; it is all a matter of opinion. The point that concerns me here is that we do, in fact, force the opinion to give way to the superstition, or convention—

so as to appeal to Buddhists. But I know that nobody would be allowed to present an image conceived so as to disgust and infuriate Buddhists. If a man were to fill Burma with caricatures of Buddha, or what seemed to the Buddhists to be caricatures of Buddha, he would probably be stopped from doing so; not merely by the Buddhist priests, but by the British Government. It is, therefore, broadly true, as I have said, that we do recognise over a great part of the world, even in subject peoples and in alien religions, the delicate and dangerous sensitiveness of the soul of man in connection with its sacred images, and even its artistic traditions. It does seem to me rather queer and quaint that this sensitiveness should only be considered unreasonable in the ruling people or in our own religion.

The other half of the problem is much more difficult to solve; and I have left myself no space in which even to pretend to solve it. But I deny altogether that any doubts I may have in the matter are mere marks of ignorance of the very varied forms



GERMANY DECLARES FOR CONSCRIPTION AND A REGULAR ARMY OF 12 ARMY CORPS, OR 36 DIVISIONS: THE GERMAN CABINET MEETING THAT TOOK THE DECISION—SHOWING HERR HITLER BETWEEN GENERAL GÖRING (LEFT) AND GENERAL VON BLOMBERG, AND (ON THE EXTREME LEFT IN FRONT) DR. GOEBBELS.

Herr Hitler returned to Berlin on March 16 (from his cure in South Germany), and after a Cabinet meeting proclaimed a new "Law for the upbuilding of the Defence Forces," providing for a system of general compulsory military service in Germany, with an increase of the peace strength of the Reichswehr to 12 Army Corps, or 36 Divisions, estimated as amounting to about half-a-million

men. In the above group may be recognised (from left to right) Dr. Frank, Dr. Goebbels (in front), Dr. Frick, Herr Popitz, Herr Rust, General Göring, Herr Kerrl and Baron von Neurath (both in back row), Herr Hitler, Dr. Lammers (at back), General von Blomberg (Defence Minister), Dr. Schacht, Dr. Gurtner, Herr von Schwerin-Krosigk, Herr Darre, Herr von Eltz-Rubenach, and Herr Seldte.

this popular problem, as if it did not matter at all and could be dismissed. But that only shows for the hundredth time how very unintellectual an intellectual can be. It is a fact that human happiness may be greatly affected by its existing traditions, customs, conventions, understandings—and misunderstandings. If an artist chooses to say that he sees nothing in this, and never thinks about it, we need only infer that the artist is a very narrow-minded man. If he is content with merely telling us that we know nothing about art, we have every right to reply that he knows nothing about life. There may be much that is really problematic about which of the two considerations should prevail; but it is not a problem, but simply a prejudice, to say that all the other considerations need not be considered. And if we do consider this more general matter of social effect, we shall find one or two rather odd things about it, and a position that is full of paradox.

First, it is odd, in a question of reverence to religion, that the only religion we do, in fact, expose to superficial irreverence is our own religion. The stillest school of Freethinkers continue to denounce Christianity as a tyranny; but, in fact, Christianity is a target that has long been left exposed to the missiles of such Freethinkers, and of anybody else who wanted to take any liberties with it; and it is the only target of that sort in the world. The pious forms of the other religions are protected, not only by the people belonging to those religions, but also by us. If an Englishman thought it breezy and

when we are demanding respect for Mahomet; but apparently not when we are demanding respect for Christ.

It is the same with the other great faiths that dispute for the same ancient territories. A lingering bigotry still prevents Englishmen, and other Europeans, from complete religious reunion with the Thugs who throttle people as a religious gesture. But, outside such cases, we do defend the dignity of the Asiatic religions; the only thing we do not defend is the dignity of the European religion. I merely remark on this point as a paradox, and for the moment in an entirely detached spirit. The two most interesting and intelligent of the comments on the matter quoted in the Press both came, curiously enough, from inheritors of Eastern, and to us, alien, traditions. A Jewish lady, distinguished in letters, said with admirable candour and clarity: "I am an Oriental; Epstein is an Oriental, and he sees Christ as an Oriental sees him." The other comment, which was in a sense on the other side, came from an Oriental prince ruling a country largely Buddhist in complexion, who expressed surprise at the statue, saying that the images of Buddha expressed calm and tranquillity; while nobody could say that Mr. Epstein's Christ produces that, either in itself or in its spectators. Now, I know all about the existence of different conventions in art; and it is no good to tell me that I only criticise the thing because it is not like a classic figure in the Elgin Marbles; still less that I only do it because it is not like a doll in the Lowther Arcade. I recognise that the image of Buddha is conceived

and styles in art. The matter goes very much deeper than that; and concerns, not only the methods by which the artist may express his meaning, but also the meaning that he intends to express. No man knows another man's mind absolutely; and if Mr. Epstein were to affirm that his Christ was meant for the Christ who talked to the children or who inspired the Troubadours of God who followed St. Francis, I could not, of course, disprove his statement. But it seems to me, merely as an imaginative impression, that what he has represented, apart from his way of representing it, is the Jewish idea of suffering with dignity; and that is a totally different thing from the Christian idea of suffering with tortured but unbroken love. Thus even the second half of the problem is divided in its turn into two problems; first, whether it is really good art which thus expresses a philosophy; and second, whether it is really a good philosophy. Personally, I am much more certain that I differ from Mr. Epstein about the second point than about the first. If anything is here expressed in stone, what is expressed in stone is something very stony indeed; a sterile and terrible sorrow, which, like the very spirit of Israel, can endure rather than expand. There would be nothing specially novel and provocative in that alone, in an age which is by its nature a battle-ground of so many divers moods and philosophies. But to be surprised, in face of such a representation of Christ, that the common people do not see Him gladly, as they once heard Him gladly—that surprise seems to me a mere deficiency in common sense.

A HAWKER "OSPREY" COMING HOME TO ROOST : LANDING ON THE "FURIOUS."



THE APPROACH TO ALIGHT ON THE "FURIOUS": THE COMPARATIVELY SMALL MARK PRESENTED TO THE PILOT BY THE DECK OF THE CARRIER.



LANDING—ALWAYS A HAZARDOUS OPERATION, EVEN WITH THE MOST EXPERIENCED PILOTS: THE HAWKER "OSPREY" ABOUT TO ALIGHT ON THE CARRIER'S DECK.

Aircraft and carriers played a prominent part in the recent Naval Manœuvres held in the Atlantic by the combined Atlantic and Home fleets; on which occasion these photographs were taken. Hostilities resolved themselves into the attack and defence of sea-borne commerce. In the first two days 140,000 tons of "Red" merchant shipping were captured by "Blue" raiders. An interesting

incident was when the "Courageous" attacked the "Coventry" with her aircraft, and, in theory, inflicted damage reducing the "Coventry's" speed. Later, the "Courageous" was "sunk" by the cruisers "Shropshire" and "Devonshire," in spite of defence by the "Valiant." The manœuvres showed the enormous advantages given by the possession of aircraft to a force combating commerce-raiders.

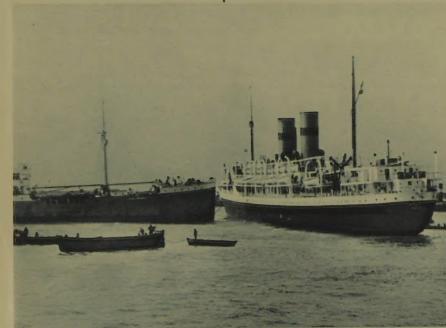
COLLISION AND SINKING PHASE BY PHASE: A REMARKABLE SERIES OF PHOTOGRAPHS OF A MOST CURIOUS RAMMING.



1. THE DUTCH LINER "ORANIA" ENTERS LEIXOES HARBOUR. THE PORTUGUESE STEAMER "LOANDA" IS SEEN ON THE HORIZON.



2. THE "ORANIA" HAVING DROPPED ANCHOR AND SWUNG ROUND, THE "LOANDA" ENTERS THE HARBOUR IN HER TURN.



3. FOR SOME UNKNOWN REASON, THE "LOANDA" FINDS HERSELF HEADING FOR THE "ORANIA"—A COLLISION IS INEVITABLE.



4. THE "LOANDA" IS UNABLE TO CHECK HER WAY AND STRIKES THE "ORANIA" JUST ABAFT HER BRIDGE.



5. THE "ORANIA" LISTS PERCEPTIBLY TO STARBOARD UNDER THE SHOCK OF IMPACT; AND THE "LOANDA" BEGINS TO GO ASTERN AND GET CLEAR.



6. THE "LOANDA" DRAWS CLEAR. THE HOLE IN THE "ORANIA'S" SIDE IS PLAINLY VISIBLE.



7. THE STRICKEN "ORANIA" BEGINS TO FILL, AND, HELPLESS, LISTS RAPIDLY TO PORT.



8. BOATS FROM THE PORT RESCUE THE "ORANIA'S" PASSENGERS; THE SUDDENNESS OF THE EMERGENCY PREVENTING THE LAUNCHING OF THE SHIP'S OWN BOATS.



9. THE "ORANIA" HEELS MORE AND MORE; AND HER PORT LIFEBOATS NEARLY TOUCH THE WATER.



10. THE "ORANIA'S" DECKS ARE AWASH AND HER PORT LIFEBOATS BEGIN TO FLOAT AT THE DAVITS.



11. THE "ORANIA" SETTLES DOWN ON HER SIDE; WITH FUNNELS AWASH BUT STILL EMITTING STEAM AND SMOKE.



12. THE "LOANDA," APPARENTLY NOT SEVERELY DAMAGED, MANEUVRES TO TAKE UP A NEW BERTH.

A UNIQUE RECORD: THE STRANGE HAPPENING IN LEIXOES HARBOUR REGISTERED STAGE

The accident here illustrated occurred at the end of last December. A number of photographs were taken at the time: indeed, we ourselves gave some in our issue of January 5. We have no hesitation, however, in returning to the subject at this late date; for the series of photographs we are now in a position to publish may be looked upon as unique, in that they may be

regarded as the most complete and connected set ever secured of a collision between ships. The disaster occurred when the Royal Holland liner "Orania" (9763 tons) was rammed in Leixoes harbour, near Oporto, by the Portuguese steamer "Loanda." A number of English passengers were in "Orania" and some jumped into the water; but no lives were lost. The captain of the

BY STAGE BY A HAND-CAMERA—APPROACH;

"Orania" gave the order to turn off the steam, and, thus, risk of explosion was averted. From any point of view, the collision was a most extraordinary affair. Collisions between vessels when one of them is at anchor are comparatively rare: it is almost unique that one should happen in broad daylight in a large harbour. It would seem that the question as to how the "Loanda"

IMPACT; RESCUE; HEELING; SETTLING.

came to strike the "Orania" is unanswered. Our photographs, it should be added, were taken by Herr Kurt Baltzschun, who chanced to be in Leixoes harbour aboard the German boat "Ceuta," and used his hand-camera to most excellent effect. The result vies with the most ambitious film-studio "fakes"; but, as we have already noted, is the real thing.

BOOKS OF THE DAY.

IT may be a truism to say that the present has grown out of the past, but truisms are so true that their implications are apt to be neglected, and in this instance many people omit to act on the obvious deduction, that the past must be studied to understand the present. An example occurs regarding the Near East and that distressful region, the Balkans. To trace the origin and development, in earlier days, of European difficulties in that quarter, timely aid is provided for statesmen, and political students generally, in "DISRAELI, GLADSTONE AND THE EASTERN QUESTION." A Study in Diplomacy and Party Politics. By R. W. Seton-Watson, D.Litt., Ph.D., Masaryk Professor of Central European History in the University of London. With eight Illustrations and Map (Macmillan; 21s.). At that time, of course, the Eastern Question was concerned more with the Near East than the Far East, and particularly with the relations between Turkey, Russia, and the Balkan countries, as affecting the rest of Europe, though Russian activities in Central Asia occasionally extended the British outlook to the Indian frontier and Afghanistan.

Professor Seton-Watson's book breaks new ground in two respects—as embodying fresh material, and by its claim to be the first general conspectus of a political crisis which nearly involved us in another war with Russia. He sets in their due relation the British protagonists—Disraeli, Gladstone, Lord Derby, Lord Salisbury, and Queen Victoria, besides the various Ambassadors, British and foreign, especially Sir Henry Layard at Constantinople, and certain prominent figures in home affairs. Regarding that "Eastern crisis of the 'seventies," he says: "Its history has remained unwritten for over fifty years. . . . A happy chance enabled me to obtain access to a mass of unpublished Russian correspondence and thus to study those innermost secrets of the Tsar, his Chancellor and his Ambassadors, which were denied to contemporary Englishmen. . . . If Lords Beaconsfield, Salisbury, and Derby could, in 1875-8, have seen into the cards which I am now placing upon the table for the first time, their outlook towards Russia, and so towards the Eastern Question, would have been radically different. . . . Mr. Buckle (Disraeli's biographer) regards Disraeli's management of the Eastern Question as 'the most outstanding feature of his great Administration'; but, to me, on the basis of this mass of new evidence, the only fitting word is 'mismanagement.' . . . The whole subsequent history of the Near East bears witness to the prophetic vision of Gladstone."

This initial signpost to the author's political sympathies, and his judgment between the rival statesmen, leads up to an ampler comparison in the concluding epilogue. "The question over which they joined issue struck at the very root of international relations. To Disraeli's insistence upon 'British interests' as the essential test of policy Gladstone boldly retorted by an appeal to 'civilisation and humanity.' . . . In his international outlook and in his would-be solution of the Eastern Question he was as far ahead of his time as in the precedent which he and his Government had set by the adoption of the principle of international arbitration. . . . While Disraeli clung to the very last to his illusions on Turkey, and identified British interests with the artificial maintenance of a decadent state, Gladstone saw that the future lay with the nations whom Ottoman tyranny had so long submerged. It is well for Disraeli that there are other fields in which his fame stands sure and unassailable: for his last great incursion into foreign policy was a failure. . . . But the name of Gladstone is still held in equal honour in Sofia and Belgrade, in Athens and Bucharest, in Cetinje and Zagreb, and wherever the principle of 'the Balkans for the Balkan peoples,' or, indeed, the wider principle of self-government for small nations, has any meaning." Turkey is a good deal less "decadent" to-day than it was under "Abdul the Damned" (who is now also Abdul the Filmed); but things were somewhat different at the period with which Professor Seton-Watson's important volume is concerned.

Not only the rivalry between Gladstone and Disraeli, but the far bigger rivalry between the East and the West—the "Eastern Question" of to-day—finds mentions in "FORTY YEARS ON." Lights and Shadows (A Bishop's Reflections on Life). By Bishop Welldon (Ivor Nicholson; 15s.). As Dr. Welldon points out, and as his sub-title also indicates, this is not a book of reminiscences, although it contains a good deal of personal experience and anecdote. His aim has rather been, as he puts it, "to set out some few of the lessons impressed upon me in the course of a prolonged and rather varied life." The use of the word "lessons" implies at once a certain moral or didactic purpose; but the fact that the author has been Headmaster of Harrow must not be taken to mean that his

outlook is entirely scholastic. In fact, he expressly tells us that he always tried to avoid the teacher's tendency to narrowness, through the widening influence of foreign travel, and by refraining from talking shop in holiday time. The result is evident in the breadth of view with which he approaches every question, domestic or social, religious and political. At the same time his years at Harrow naturally lend great value to his comments on public school life and education generally.

These matters, however, by no means monopolise Bishop Welldon's interests. In his chapter on religion, for example, he urges the need of co-operation between all Christians to form a common front against paganism and disbelief, advocating inter-communion rather than reunion, and the simplification of the Creed. He has travelled much, and his experience as Bishop of Calcutta and Metropolitan

if the vast populations of the Orient "were drilled and disciplined, supplied with the arms and initiated in the strategy of war." He suggests that the need of combined action against such a danger may some day "unite the nations of Europe in a defensive brotherhood." In these passages on the awakening of the East, Bishop Welldon seems almost to foresee an eventual conflict, but he strikes a more hopeful and conciliatory note in discussing how Christianity may prevent any such disaster and deliver the world from its present afflictions. "The amelioration of human life, whether public or private (he writes) is ultimately a matter of regenerate individual lives. The Councils and debates of the nations produce, and can produce, little result, if men's hearts, or nations' hearts, are unchanged. . . . If the nations of Europe would once lay to heart the eternal principle that the Divine Law is applicable to nations as well as individuals, and that, for nations as for individuals, the hope of happiness lies in simple, resolute obedience to that law, the Golden Age would at last dawn upon mankind."

One time-honoured phase of Oriental thought, whose revival would seem likely to check aggressive militarism, is authoritatively expounded in "CONFUCIANISM AND MODERN CHINA." By Reginald F. Johnston, Professor of Chinese in the University of London, author of "Twilight in the Forbidden City." Illustrated (Gollancz; 8s. 6d.). Sir Reginald Johnston, who was at one time tutor to the present Emperor of Manchukuo (formerly Emperor of China), has here expanded his lectures delivered at Bristol University. He does not touch on the personal life of Confucius, but he gives a deeply interesting account of his teaching. Discussing the question whether Confucianism can be called a religion, he declares that there is "no Christian virtue that could not be preached from a Confucian text." In the new state of Manchukuo, he tells us, there is a movement to put in practice Confucian principles of government, expressed in a word meaning "the grand harmony" or "world brotherhood." Particularly interesting is the suggestion that this revived Confucian doctrine may penetrate to Japan. "It is a significant fact," writes Sir Reginald, "that the principles of Wang Tao (the 'Kingly Way') have already begun to influence Japanese political thought to an extent that some of Japan's military leaders may find embarrassing."

It has become almost a commonplace of post-war political oratory to say that another great war would mean the end of civilisation. What such a catastrophe actually involved when Roman civilisation practically collapsed in the third century A.D., is told incidentally (on page 751) in a revised edition of that admirable work, "ANCIENT TIMES." A History of the Early World. By James Henry Breasted, Director of the Oriental Institute in the University of Chicago. With Numerous Maps and Illustrations, including four Colour Plates (Ginn and Co.; Boston, U.S.A.; 10s. 6d.). In this compact, well-printed, and lavishly illustrated volume, the famous American archaeologist provides "an introduction to the study of ancient history and the career of early man." He begins with life in the early Stone Age, and in a brilliant survey traces the outline of events to the fall of the Roman Empire. It is an ideal book both for the student and the general reader, written as it is in crisp and popular style and embodying the results of the numerous archaeological discoveries made since the first edition appeared eighteen years ago. The work, in fact, has been practically rewritten. I can only say I wish such a comprehensive and delightful book had been available in the days (now somewhat remote) when I took the Classical "Trip" on the banks of the Cam.

Another noteworthy archaeological book is a contribution to Egyptology in a particular district—namely, "MAREOTIS": A Short Account of the History and Ancient Monuments of the North-Western Desert of Egypt and of Lake Mareotis. By Anthony de Cosson. With Illustrations, Maps, and Plans (Country Life, Ltd.; 15s.). The author, who is in the Egyptian Government Service, describes a very interesting but apparently little-known district, and, as it lies on the motoring road to the Straits of Gibraltar, his book may open up an attractive new field for the traveller. "I find it surprising," he writes, "that Mareotis, the close neighbour of the great and ancient city of Alexandria, has no collected work on its history, yet the town of Mareotis, or Marea, was more ancient than Alexandria itself." The appendices include a note on the wild flowers of Maryut (or Mareotis), by Mr. F. W. Oliver, F.R.S., and Mr. Cosson mentions a forthcoming work by Professor P. E. Newberry, the well-known Egyptologist, on the ancient cultivation of olives in that region.

C. E. B.



SHOWN AT THE VICTORIA AND ALBERT MUSEUM IN CONNECTION WITH THE NIGEL PLAYFAIR MEMORIAL EXHIBITION THERE: ALBERT RUTHERSTON'S DESIGN FOR A BACK-CLOTH FOR ANNA PAVLOVA.

In connection with the Nigel Playfair Memorial Exhibition, which will continue until June 30, the Victoria and Albert Museum showed last week the design here illustrated. Apart from its decorative charm, its interest lies in the fact that it was intended to be hung in folds at the back of the stage. It could, therefore, never have given the optical illusion of a wood, but was contrived simply as an evocation of the desired scene.

of India entitle him to be heard with respect concerning that country. "It is possible," he writes, "that Great Britain, owing to the British lack of imagination, has fallen into the blunder of supposing that all sensible government must be modelled on the British Constitution. But India, if only because of the illiteracy which prevails among its people, is singularly ill-fitted for democratical government."

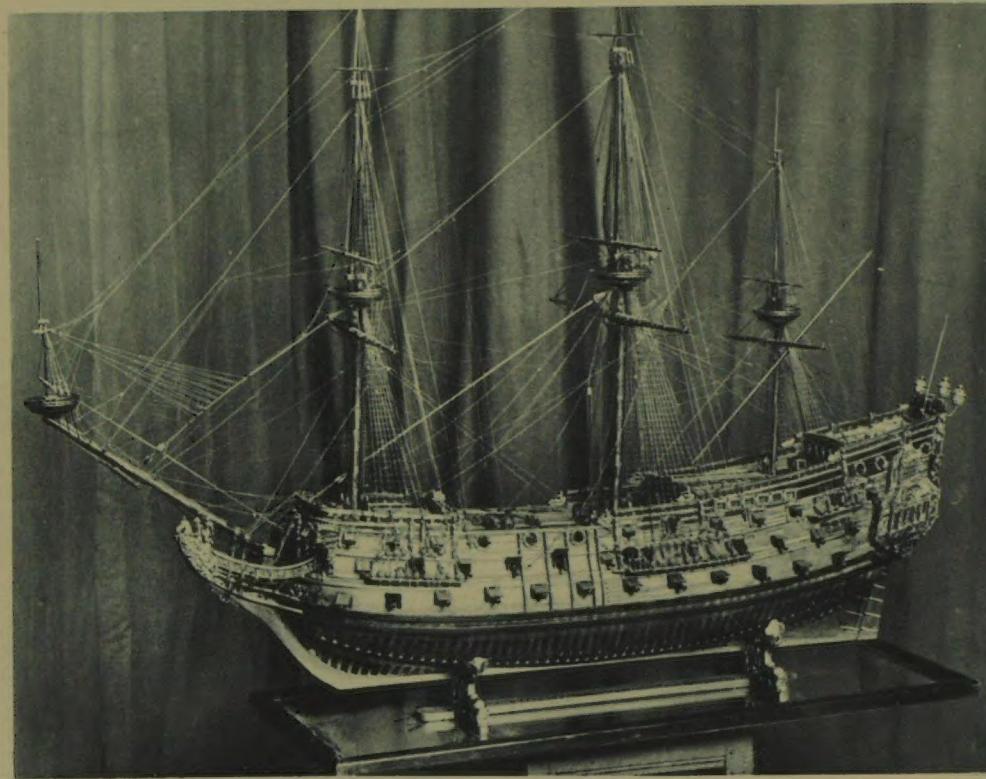


THE VICTORIA AND ALBERT MUSEUM'S MASTERPIECE FOR THE WEEK BEGINNING MARCH 21: A BURMESE FOOD-VESSEL IN THE FORM OF A SACRED GOOSE; FROM THE PALACE OF MANDALAY.

This food-vessel in the form of a Sacred Goose (Hamsa: Hinthe), although in two parts, was carved from one solid block of amber (Burmite) obtained from the amber mines of the Hukawng Valley, on the Assamese frontier. The head, wings, and tail form the cover, and the body and legs the bowl. The details are defined by incised lines in gold. The eye-sockets at one time contained rubies. The Hamsa is a favourite motive for ceremonial food-vessels in Burma: the Sacred Goose symbolises the power of discrimination, for it is said to drink the milk alone from a mixture of milk and water (that is to say, it can separate the milk of Truth from the water of Illusion). The food-vessel with which we are concerned formed part of the Burmese regalia, and was taken from the Palace of Mandalay when Thebaw, the last King of Burma, was defeated and exiled after the British Punitive Expedition of 1885.

It is, however, on the larger Eastern Question—that is, the menace of the Far East to the prosperity of the West—that the Bishop's utterances are the most impressive. In his concluding chapter, on the Problem of the Future, he hopes for an ultimate reconciliation between East and West through the medium of religion, but meantime he draws a disquieting picture of what might happen to us

AS FINE AS THE DOCKYARD MODELS OF PEPYS'S DAY:
A MODERN SCALE MODEL OF THE "NASEBY";
AFTERWARDS THE "ROYAL CHARLES."

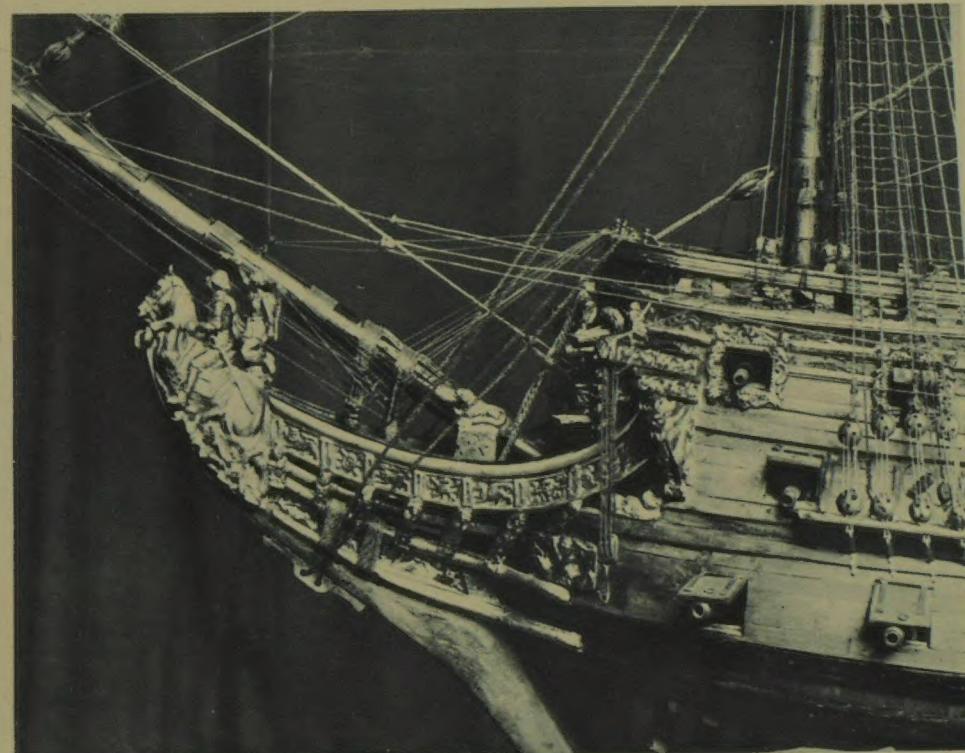


A MODERN MODEL OF A SEVENTEENTH-CENTURY WARSHIP; ACCURATE TO THE MOST MINUTE DETAILS: A RECONSTRUCTION TO SCALE OF THE "NASEBY" (SUBSEQUENTLY THE "ROYAL CHARLES"); A MASTERPIECE OF PATIENT RESEARCH AND CRAFTSMANSHIP.

OUR illustrations are of a singularly fine model of a seventeenth-century warship which is not only an outstanding achievement of modern craftsmanship, but, it is believed, reproduces the earliest warship of which an exact scale model (either modern or antique) exists. The "Royal Charles" (ex-"Naseby") was herself a ship of superlative interest. She was the only first-rate built by the Commonwealth; and she was completed at Woolwich in 1655 by Christopher Pett. Her keel was 131 feet long; and her beam was 42 feet. The narrative of a visitor who saw her at Woolwich shortly before she was finished is extant. It contains some interesting details—such as: "her cabbins exceeding spacious and beautiful in painting, gilding and carving, the largest being 15 of my steps long and 13 broad. . . . Her mastes of one tree; the main maste

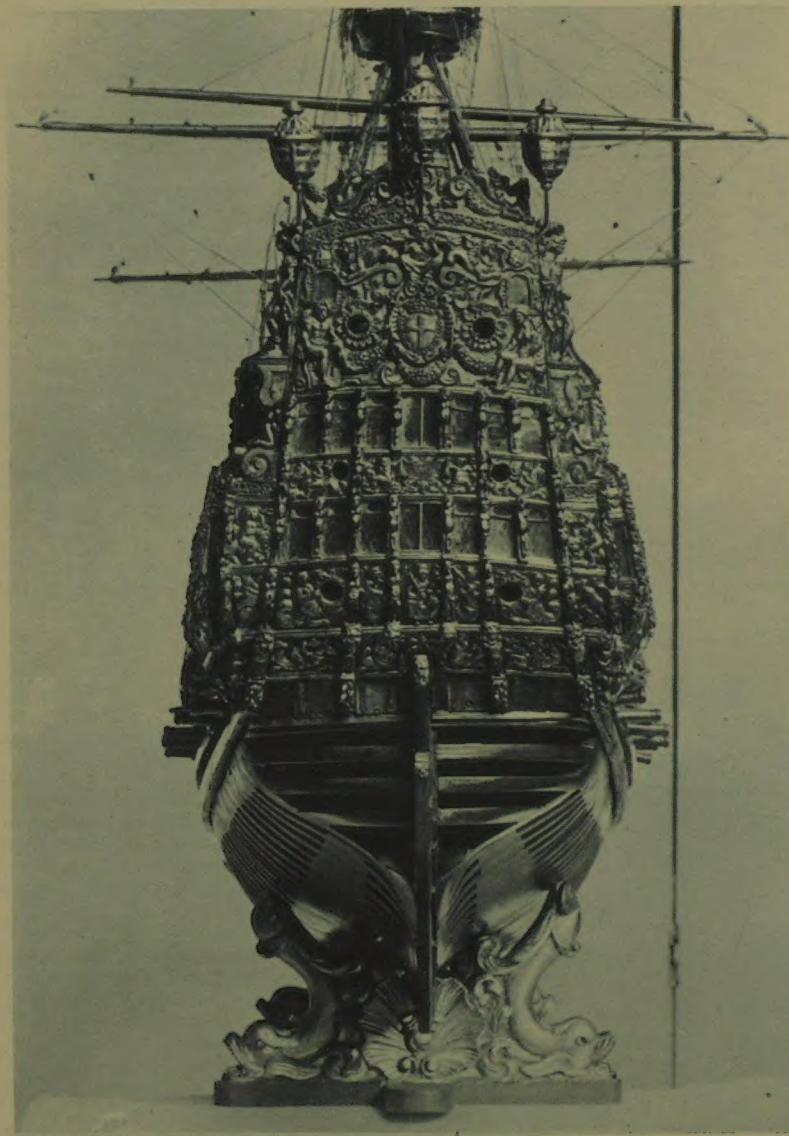


A BOW VIEW OF THE "NASEBY" MODEL: A FAITHFUL REPRODUCTION OF THE SHIP WHICH BROUGHT CHARLES II. BACK FROM HOLLAND; FOUGHT AGAINST THE DUTCH; AND WAS CAPTURED BY THEM IN THE MEDWAY.



THE PROW OF THE "NASEBY" MODEL: A PHOTOGRAPH SHOWING THE DETAIL OF THE FIGUREHEAD, WHICH, ACCORDING TO EVELYN, REPRESENTED "OLIVER ON HORSEBACK . . . A FAME HELD A LAUREL OVER HIS INSULTING HEAD."

being 38 inches diameter, brought from New England that grew there." Of the figure-head the visitor notes: "Here is an armed man on horseback with a pistol in his right hand and sword in his left . . . which by some is interpreted my Lord Protector triumphing over three kingdoms or nations, the English, Scot, and Irish." Evelyn, who saw the vessel launched, had no doubt about the symbolism of the figurehead. He describes it in his diary as "Oliver on horseback trampling six nations underfoote; a Scott, Irishman, Dutchman, Frenchman, Spaniard, and English. . . . A Fame held a laurel over his insulting head." As can be imagined, the Royalists lost no time in getting rid of Oliver (it will be recalled that the ex-"Naseby" had the honour of bringing back Charles II. from Holland, at the Restoration). Their fanaticism evoked the indignation of the practical Pepys: "We fell to talk of the burning of Oliver's head . . . which was done with so much insulting and folly as I had never heard of . . . which when all comes to all, Commissioner Pett says it never was made for him (i.e., Cromwell); but it troubles me the king should suffer £100 losse in his purse to make a new one, after it was forgot whose it was." For the rest, the "Royal Charles" had a distinguished career, but an ignoble end. She brought back Catharine of Braganza, Charles the Second's consort, from Lisbon. She fought at Lowestoft and at the battles in 1666; but she was captured by the Dutch in the Medway in 1667, and was broken up at Hellevoetsluis in 1673. The present model, carried out by Mr. Robert Spence for his own delectation, is based on one brought to Sweden by Francis Sheldon in 1658. Sheldon was a Royalist who had gone to Sweden for safety. He claimed to have been concerned in the building of the "Naseby" and the "London." The details of her stern are given in two drawings—one by Van der Velde showing it as it appeared before she was re-christened, with the Arms of the Commonwealth; and another by Storck showing it with the Royal Arms. The model was built in a water-line "dock."



THE EXQUISITE CRAFTSMANSHIP OF THE "NASEBY" MODEL—THE CARVINGS BEING IN BOX-WOOD, AND GILDED: THE ORNATE STERN; BASED ON A DETAILED DRAWING BY VAN DER VELDE, PRESERVED AT AMSTERDAM.

A MIRROR OF MAJESTY.

BEING AN APPRECIATION OF

"THE LETTERS OF KING CHARLES II." Edited by ARTHUR BRYANT; and *"CHARLES II. AND MADAME,"* by CYRIL HUGHES HARTMANN.
(PUBLISHED BY CASSELL.)

(PUBLISHED BY HEINEMANN.)

THE temptation to sit in judgment on famous personages in history is a strong one, but it should be indulged in sparingly. For a hundred people who can form a violent opinion about, say, the character of Charles II., hardly one is in a position to back it up with reasons. Still, it is a fascinating pursuit, and we know how the study of history is impoverished when historians refuse to follow it. Writers of the last century

It deserves quoting in full, for it exhibits the power, which never deserted him, of giving advice in such a way that it could not easily be resented, and of expressing affection combined with a sense of his own dignity:

"My Lord, I would not have you take too much physic, for it doth always make me worse, and I think it will do the like with you. I ride every day, and am ready to follow any other directions from you. Make haste to return to him that loves you."

Whenever necessary, Mr. Bryant introduces the letters with a few lines of explanatory text, little models of lucidity and compression. By this means the story of the King's reign is made continuous, and important facts receive the emphasis they require. At the age of eleven Charles witnessed his father's humiliation at the hands of the Long Parliament and the London mob. "The experience taught him the rudiments of two political lessons—the peril in a ruler alike of weakness and of open obstinacy." In 1645 the fifteen-year-old Prince of Wales wrote a conciliatory letter to Fairfax, deplored "this issue of blood which must . . . in a short time make this land most miserable." His efforts were vain, and in 1646 he was forced to fly the country. The Scilly Isles, Jersey, the French Court (where his mother was), and Holland in turn gave him shelter. From the Hague, in January 1649, he wrote to Fairfax, offering to accept any conditions in return for his father's life. "It is the only way in which any of you can promise himself peace of conscience." But the appeal met with no response.

Next comes "the Scottish Adventure," with the rising, capture, and execution of Montrose, and, in September 1651, the overwhelming defeat at Worcester. "Charles was by nature sanguine, and possessed of splendid health and animal spirits"; there are few evidences of dejection in his letters; he even found time to write to Edward Progers, asking for a "plain riding suit with an innocent coat, the suits I have for horseback being so spotted and spoiled that they are not to be seen out of this island." And in the long period of exile that followed, he never seems to have lost his spirits or given himself up to self-pity. With Ormonde and Hyde, companions of his exile, he was on the best possible terms: "they rebuked him frankly for his faults and defended him with passionate loyalty against all others. He in his turn chaffed them to their faces, and refused to listen to the constant insinuations brought against them by their rivals." But it must have been a weary time. Charles went from Paris to Cologne, and thence

to Brussels, where he tried to interest Spain (now at war with the Commonwealth) on his behalf, and at the same time to detach his brother, the Duke of York, from service with the French. But he gained little by exchanging the friendship of France for that of Spain; Don Juan (whom Charles called Don Devil) was lavish in promises, niggardly in performance, and while he waited upon events, Charles's little army cried out for food and pay at Bruges. "There was the usual interminable correspondence with sympathisers in England, and, as usual, nothing followed it, for as long as Cromwell lived, no one was prepared to rise."

Nor when Cromwell did die, in 1658, was there an immediate rising. The growing number of Charles's sympathisers were divided "by the suspicions of twenty unhappy years"; France and Spain made peace, but promised him no help; he was preparing to sail for England from Saint Malo, but turned back at the news of disaster to the Royalist arms. At last, in March 1660, he wrote to General Monk:

"If this be the first letter you have received from me, it is only because some of your friends have not found a convenience of delivering one to you, which they have had long in their hands. And you cannot but believe, that I

Aug 27.
I should thinke my selfe much to blame if I lett this bearer see you without a letter from me, I know not whether the long time we have been a sunder doth not slacken the kindnesse you had for me, I am sure nether that or any thing else can alter me in the least degree towards you, deare sister be kind to me, for assure your selfe there is no person living with white hair to deserve it more, than him ther is and ever will be most truly. & Yours

TO MADAME FROM HER BROTHER: A LETTER FROM CHARLES II. TO THE PRINCESS HENRIETTA ANNE, DUCHESS OF ORLEANS.

The letter, which is in the British Museum, reads: "Aug 27 (1661).—I should thinke my selfe much to blame if I lett this bearer see you without a letter from me. I know not whether the long time we have been a sunder doth not slacken the kindnesse you had for me, I am sure nether that or any thing else can alter me in the least degree towards you. Deare sister, be kind to me for assure your selfe there is no person living will strive to deserve it more than him that is and ever will be most truly Yours C."

know too well the power you have to do me harm, not to desire you should be my friend. . . . Whatever you have heard to the contrary, you will find to be as false as if you had been told that I have white hair or am crooked. . . . I have an entire trust in you, and as much kindness as can be expressed by your affectionate friend, Charles R."

This diplomatic letter was followed at once by the Declaration of Breda, with its promise of "a free and general pardon to all our subjects . . . excepting only such as shall hereafter be excepted by Parliament . . ." Amid all the excitements and fatigues of the Restoration, Charles found time to write to his "chère, chère sœur." "Believe me, the friendship I have for you cannot be shared. . . . I thank you for the song you have sent me. I do not know if it is pretty, for Janton does not know it yet. . . ." And later: "My head is so prodigiously dazed by the acclamation of the people and by quantities of business that I know not whether I am writing sense or no. . . ."

Charles's clemency to the enemies of his house and throne is well known. To the proposal that nineteen more regicides should be executed, he replied: "I must confess that I am weary of hanging except upon new offences," and "in deference to the royal wishes the Bill was allowed to drop, and the distasteful leniency of the previous year was confirmed in a new Act of Oblivion." "Let us look forward and not backward," said the King in his speech to Parliament.

His marriage was the next important matter. He wrote to Catherine of Braganza: "The presence of your Serenity is only wanting to unite us, under the protection of God, in the health and content I desire." To Clarendon he wrote: "Her face is not so exact as to be called a beauty,



MADAME: HENRIETTA ANNE, DUCHESS OF ORLEANS, THIRD DAUGHTER OF KING CHARLES I. AND QUEEN HENRIETTA MARIA.—A PORTRAIT BY SIR PETER LELY, IN EXETER GUILDFHALL.

The Princess Henrietta Anne was born at Exeter on June 16, 1644. Her girlhood was spent in Paris. After the Restoration, she returned to England with her mother; but she was soon in Paris again, there to marry Philip, Duke of Orleans, the only brother of Louis XIV.



"The Letters, Speeches and Declarations of King Charles II." Edited by Arthur Bryant, M.A., F.R.Hist.S. (Cassell; 10s. 6d.)

"Charles II. and Madame." By Cyril Hughes Hartmann. (Heinemann; 18s. 6d.)

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(Continued on page 198.)

GRAND NATIONAL FAVOURITES: GOLDEN MILLER; THOMOND II.; TAPINOIS.



GOLDEN MILLER (BY GOLDCOURT—MILLER'S PRIDE), WINNER OF THE CHELTENHAM GOLD CUP FOR FOUR YEARS IN SUCCESSION, AND LAST YEAR'S GRAND NATIONAL WINNER.



THOMOND II. (BY DRINMORE—DAM BY ST. LUKE), THIRD IN LAST YEAR'S GRAND NATIONAL.

As we write, the favourites for the Grand National (which is run on the 29th of this month) are Golden Miller, Thomond II., and Tapinois. Golden Miller is owned by Miss Dorothy Paget, and is trained by A. B. Briscoe. He is ridden by G. Wilson. He celebrated his-fourth victory in the Gold Cup at Cheltenham last week, winning in record time (6 min. 30 sec.), carrying 12 st. He won the Grand National last year. Golden Miller's other successes were scored in the Grand International Handicap Steeplechase, Breadsall Steeplechase, and Mapperley 'Chase. Thomond II. (by Drinmore—dam by St. Luke) is owned by Mr. J. H. Whitney

TAPINOIS (BY TAPIN—PEPITA), WINNER OF THE NATIONAL HUNT HANDICAP STEEPELECHASE, 1935, AND TWO OTHER BIG RACES.

and trained by J. Anthony. His jockey is W. Speck. He was third in last year's Grand National. He won the Gamecock Handicap Steeplechase at Kempton last December, carrying 12 st. 7 lb. He was second to Golden Miller in the Cheltenham Gold Cup, 1935. Tapinois (by Tapin—Pepita) is owned by Mr. F. E. Peek and trained by F. G. Hurt. His jockey is F. Gurney. He won the National Hunt Steeplechase at Cheltenham in March, carrying 11 st. 6 lb.; the Coventry Trial Handicap in February, carrying 10 st. 12 lb.; and the Winchester Handicap Steeplechase at Newbury in January, carrying 10 st. 9 lb.



AT THE SCENE OF THE ATTEMPTED ASSASSINATION OF KING IBN SAUD: THE CLOISTERS

On March 15, during the annual pilgrimage to Mecca, a dramatic attempt was made there to assassinate King Ibn Saud, of Saudi Arabia, and his son, the Emir Saud (the Crown Prince). They were making the customary

seven circuits of the sacred Kaaba, and were passing the Black Stone on the fourth time round, when three men suddenly attacked them with daggers. The Crown Prince flung back the first man, and all three assailants were

PHOTOGRAPH BY HAJJI MAMMUD HASAN KHAN ZUBAIRY (SEE PAGES 468 AND 469). COPYRIGHT



OF EL HARAM AROUND THE SACRED KAABA AT MECCA, WITH PILGRIMS AT PRAYER.

shot dead by the royal bodyguard. The actual spot where the attempt occurred is shown in one of the photographs on page 468, taken by the writer of the article there given, during an earlier pilgrimage. Describing

BY D'ORA-URENDA, VIENNA. PUBLISHED BY ARRANGEMENT WITH AGENCIE SCHOSTAL, VIENNA.

the above photograph, he says: "Owing to the hot sun, the Hajjis (pilgrims) prefer to sit in the shade under the colonnades. Here they are seen praying with their faces towards the Kaaba" (partly visible through the left arch).

HAVING been brought up in a house where everybody is a strict follower of Moslem religion and five times daily turns his face in prayer towards the city of Mecca, I was anxious to view with my own eyes the mysteries of that place. In February 1930, while still a student, I suddenly made up my mind to start on a pilgrimage to Mecca, and within a week left Bombay for Aden. After my pilgrimage I wrote an account of my journey in the form of a diary; but, not being well satisfied with the book, did not try to get it published.

In 1931 I accompanied my parents on my second pilgrimage to Mecca, but this time I was determined to make a better job of recording it. Hence, after long consideration, and against the advice of friends and relatives, I decided to take my camera with me, although it was a great risk, because there was every possibility of my being caught while taking photographs. Photography is forbidden in Moslem religion, the idea being strict opposition



1. THE WAHABI KING ABDUL AZIZ III. IBN SAUD, RULER OF SAUDI ARABIA, WHO WAS ATTACKED BY THREE MEN WITH DAGGERS WHILE CIRCUMAMBULATING THE KAABA, IN MECCA, ON MARCH 15.

King Ibn Saud, who narrowly escaped death in the Holy City of Mecca, thanks to his son, the Crown Prince, Emir Saud, and soldiers of his bodyguard, is fifty-four, and is a famous austere, puritanical fighter. He attends the annual pilgrimage as Guardian of the Holy Cities.

to idolatry. As far as I understand my religion, it is no sin to take photographs as long as I keep them as photographs, and do not consider them something sacred or worship them. Moreover, I feel it will be a service to those Moslems who, from old age or poverty, cannot visit Mecca, but are very anxious to obtain accurate knowledge of the actual performance of Hajj. With the aid of these photographs, which give a much better idea of the places than any verbal account, I can show exact representations of persons and things almost inaccessible to non-Moslems. I hope that these photographs, which I have taken at the risk of my life, will be of great interest, especially to those who wish to study the literature about the pilgrimage to Mecca. Better results in photography could not be expected, because I never had the choice of the best scenes, time, and space, but had to make the best of such opportunities as offered themselves.

The word "Hajj"—i.e., "pilgrimage"—means "Kasd" (aspiration). Pilgrimage to Mecca is compulsory to every Moslem only if he has health and money enough to bear the necessary expense. If one has money enough for Hajj, but owing to circumstances cannot go, in that case one is allowed to appoint another Moslem, and send him on pilgrimage at one's own expense. The benefit of the Hajj is to collect Moslems from all the world into one place at a particular time, so that people of all nations may have the advantage of coming into contact with one another. Hajj is also very important from a commercial point of view, because a very large percentage of the population of Arabia wholly and solely depends for its livelihood on pilgrimages.

My second pilgrimage began at Aden, where all passengers travelling to Mecca on pilgrimage have to pass a medical examination. Those who could produce a certificate of inoculation were released, while the others were inoculated by the medical men. When our ship reached Kamaran, an island in the Red Sea, the quarantine place for pilgrims from India, the officers concerned came on board. An inspection of the whole ship, and of the decks in particular, was made. Then all the passengers were examined, and

THE HOLY PLACE WHERE KING IBN SAUD ESCAPED ASSASSINS' DAGGERS: THE KAABA AND OTHER SACRED BUILDINGS IN MECCA DURING A PILGRIMAGE.

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PUBLISHED BY ARRANGEMENT WITH AGENTUR SCHOSTAL, VIENNA. (SEE ALSO ILLUSTRATION ON PAGES 466-467.)

after that we were taken to the island. There special disinfecting shower-baths were given and our clothes disinfected. When our ship reached a particular latitude, a siren was blown to announce that we had arrived at the place where it was necessary to change our ordinary clothes for the "ihram," the pilgrim garb. The barber attended us to shave our heads, cut our nails, and trim our moustaches. After that we donned our ihrams. The ihram is nothing but two white cotton cloths, each 6 feet long by 3½ feet broad. It matters not what material it is made of, as long as it is not of silk, and there should be no seam in either garment. The form of ihram most worn consists of two Turkish bath towels made specially long for the purpose, as shown in photograph No. 2. One piece of material, technically termed the "rida," is thrown over the back, exposing the arm and shoulder. The other, the "izar," is wrapped round the loins, reaching from the waist to the knees, sometimes to the ankles, and knotted or drawn tight in the middle. The head is left bare; the instep must be left uncovered, so sandals are usually worn. Women wear a long linen robe, completely covering them from head to foot, and a straw mask with eyeholes. Since the ihram has no pockets, some pilgrims carry leather or cloth bags, suspended with a strap round their shoulders (as in photograph No. 2), to hold their belongings. The ihram is worn by the pilgrims until they have performed the circuit of the Kaaba, kissed the black stone, and completed all the necessary ceremonies. It must also be worn during the three days of the pilgrimage itself. Some people wear it during the whole of their stay in Mecca. The idea is that of purity and humility, and that everyone entering God's house shall be dressed the same, irrespective of wealth, rank, or nationality.

"El-Ihram" literally means "prohibition," or "making unlawful." The person attired in an ihram is known as "Muhrim," and to him certain things are unlawful which at other times are not considered a sin. A Muhrim must avoid quarrels, bad language, and immorality. He must avoid killing game, putting an animal to flight, or even pointing it out for destruction, save dangerous creatures. Nor should he scratch himself, except with the open palm of his hand, lest vermin be destroyed or a hair uprooted by his nails. He should not scent his body, clothes, bed, or his food. He may not cut grass, nor trees nor plants within certain limits, extending some twenty-five miles from the centre of the city. The penalty for an infringement of any of these rules is that the offender shall slay a sheep at Mina during his pilgrimage and distribute it to the poor as an alms.

Cases of pocket-picking and theft, even in such a big gathering, are practically nil, as King Ibn Saud (photograph No. 1) strictly carries out the law of Islam. Shopkeepers leave their shops open and go away for their prayers to Haram. Bags or purses forgotten anywhere are not allowed even to be touched, except by the police. If anybody picks up anything and brings it to the police station, he is punished for touching and carrying it. The penalty for theft in Islamic law is the cutting off of the robber's hand, which is now strictly practised in Mecca.

At Jeddah, we were met by our "Mutawwif," who

had been informed by cable of our coming there. All pilgrim trips are arranged and managed by these "Mutawwifs," or guides. The Mutawwif takes your passport, sees luggage through the Customs, pays coolies and conveyance, and obtains lodgings. He arranges for a motor-car, bus, or camel, as desired by the pilgrim for his trip to Mecca. On arrival at Mecca, another Mutawwif renders the pilgrim the same services, arranging his trips to Arafat and Mina, attending to his religious observances, taking him round the Kaaba, and guiding him to any place

he wants to see. The rates of payment fixed by the Government are strictly followed. Under the strong rule of the present King, not only is our money safe and there is no chance of being cheated, but the lives of pilgrims in Mecca are as safe as those of travellers in Europe.

After staying two nights at Jeddah, we left in a motor-car for Mecca, forty miles away. There we met our Mutawwif, who first took us to his house, where we had our breakfast, and, after taking a bath, we started for El-Masjid-el-Haram, or Bait Allah-el-Haram—i.e., "The House of God the Prohibited," or "the Sanctified." Haram was originally a small, open place about the Kaaba, surrounded by houses. The modern Kaaba itself has been rebuilt



2. THE AUTHOR OF THIS ARTICLE: HAJJI MAHMUD HASAN KHAN ZUBAIRY, IN HIS IHRAM (PILGRIM COSTUME)—THE MOST USUAL FORM OF THE DRESS, CONSISTING OF TWO TURKISH BATH TOWELS AND SANDALS.



3. THE SACRED KAABA, SHOWING THE CORNER WITH THE BLACK STONE, WHERE KING IBN SAUD WAS RECENTLY ATTACKED, DURING THIS YEAR'S PILGRIMAGE, WHILE MAKING HIS CIRCUMAMBULATION: THE GREAT SHRINE IN MECCA, THE CENTRE OF MOSLEM DEVOTION, WITH A CONGREGATION OF PILGRIMS DURING FRIDAY PRAYERS AT MIDDAY.



4. SHOWING (ON THE LEFT) PART OF THE KAABA, BESIDE WHICH THE ATTEMPT ON THE ARABIAN KING OCCURRED: THE BUILDING OVER THE ZAM ZAM WELL, TRADITIONALLY SAID TO HAVE SPRUNG UP IN THE DESERT AT THE SPOT WHERE HAGAR LEFT HER CHILD ISHMAEL WHILE SHE SEARCHED FOR WATER.

several times. The Haram as it now stands was built by Sultan Suleiman in 979 A.H. (1570 A.D.). It is not beautiful, it could not fairly be called majestic, but it awes one by its strangeness. One feels that one is looking at something unique.

The Kaaba, as seen in photograph 3, is always clothed in a black covering made of silk and wool, worked with gold embroideries. The Kaaba is an oblong structure, some twenty paces long and fifteen broad, the height appearing greater than any of the sides. It is built of large granite blocks. It has a flat roof, and stands upon a base 2½ ft. in height. There is only one door (on the north side), coated with silver, 7½ ft. above the ground, so necessitating the use of a ladder by those who want to enter it. It is open about fifteen times a year gratis, and to pilgrims who can collect a certain fixed amount to be paid to the keepers. On the pilgrimage day every year the "Kiswah"—i.e., the black cover of the Kaaba—is replaced by a new one, the finishing touches (sewing the covering at the door) being given with the help of a ladder. At the north-east corner of the Kaaba, near the door (as seen in photograph 3), is the famous "Hagar-el-Aswad"—i.e., the "Black Stone," said to have been brought to earth from heaven. It forms part of the sharp angle of the building about 4½ ft. above the ground, and is encased with silver. The small part of it exposed is being worn away by the kisses of devotees; it is an irregular oval about 7½ in. in diameter, with a smoothed surface. Round the Kaaba is a marble pavement surrounded by thirty-two slenderly built poles, between every pair of which are suspended about ten electric globes.

The square building containing Zam Zam well (seen in photographs 3 and 4) has an entrance to the north, opening into the room which contains the well. In spite of the immense quantity drawn day and night, the water never abates in volume. This water is held very sacred by Moslems, and some is carried home by pilgrims to their native land. Most pilgrims purchase a new white piece of linen, some 40 yards long, which they wash in Zam Zam water and keep to be used as a shroud after their death. Such a white piece of cloth is faintly seen (in picture 4, right background) laid out to dry in the sun on the ground after having been washed in Zam Zam water. A few paces west of Zam Zam well stand two broad wooden staircases mounted on wheels, to be put out of the way when not used. One of them is plated with silver, and the other handsomely carved. They are used for entering the Kaaba, and were presented by Indian princes.

When Haram was extended, four small stone huts or pavilions were constructed and called after the names of the four Khalifas (Caliphs), the only four authorities in Moslem law. All these four buildings are shown in photograph 3. The open quadrangle of the mosque is strewn with small stones that have been thrown at the devils in Mina during the pilgrimage. The idea is that the pilgrims who wish to feed the pigeons spread the grain here, for, being mixed up with the small stones, it cannot be picked up by poor people for their own use. The grain spread is sufficient to feed thousands of pigeons for the whole year. The pigeons of Mecca are said to be the descendants of the pair that laid their eggs before the cave in which the Prophet Mohamed took refuge during his flight from Mecca to Medina. The

most interesting thing, which may not easily be believed by non-Moslems, is that no pigeon ever perches on the roof of the Kaaba. I had good opportunities during both of my pilgrimages of testing the truth of this assertion. With binoculars I also tried to see the roof of the Kaaba from high buildings surrounding Haram, but I could never detect any contrivance for frightening the birds away.

The great stone walls which enclose the Haram are about 28 ft. high, and very thick, while within them on every side of the

quadrangle extend cloisters, varying in width between 10 and 15 yards. Every four of the pillars supporting the roof of the colonnades are surmounted by a small dome, plastered and whitened. These domes (about 150 in number) are seen in the background of picture 3. These pillars are about 20 ft. high, and their diameter varies between 12 and 15 in. Some of them are built of white marble, but most of them of common stone. Between every three or four of these columns stands an octagonal wall, about 4 ft. thick (as seen in the large photograph on pages 466 and 467). These octagonal plates are covered with alternate bands of yellow, blue, and red paint, but are whitened to a height of 8 ft. from the ground. The arches which the columns support are also painted in this manner, while the inner side of the arches is merely whitened. Owing to the hot sun, the Hajjis prefer to sit in the shade under the colonnades. In the picture they are seen praying with their faces towards the Kaaba. In the mosque services, one Imam leads the whole congregation, who are arranged in circular rows round the Kaaba, and the rows are similarly arranged in the colonnades. The Haram is crowned with seven minarets of whitened stone, only one of which is seen in picture 3, and has nineteen gates, which open to every side of the city.

After performing El-Tawaf, "the compassing of the Kaaba," and finishing all the necessary ceremonies, we went for the ceremony of El-Say, the "running," which takes place between Safa and Marwa, and commemorates Hagar's being left alone with her child, Ishmael, without any supply of water. When the child was very thirsty and began crying, the mother ran between Safa and Marwa, "the two small hills," in desperate search of water. She left her child alone, lying on the ground at the place where now the Zam Zam building stands (photographs 3 and 4). When she came back to the child, she saw that a well had risen near the child, with the water of which he had quenched his thirst. In her perplexity she put a small boundary round the water so that it might not all flow away, which later on took the form of Zam Zam well.

Owing to the buildings erected on and round these hills, very little signs of the latter are left. "El-Safa," meaning "a large, hard rock," is seen in photograph 5. It is composed of three round arches, with a flight of six steps leading up to them out of a road. The street El-Masea, leading from El-Safa to Marwa, runs nearly parallel with the eastern face of the Haram, is about 900 steps long, with shops and houses on either side. This street in its later part is roofed, so as to afford a kind of shade for the "runners" on sunny days. El-Marwa—i.e., "hard white flints full of fire"—as seen in photograph 6, consists of a big arch and a short flight of four steps, leading to a platform, bounded on all three sides by walls. In this picture a pilgrim, dressed in an ihram, is returning on his journey back to El-Safa, and the other is on his "run" from Safa to Marwa. On the right is a water-shop, where clay water-bottles are seen. Near it, on a chair, a Mutawwif is drinking water, and the other man, a Meccan, is looking for the bottle containing the coolest water, while on his right stands a water-man. The clay water-pots are made of Medina earth, that has the special property of keeping water as cool as ice. Further on either side there are barbers' shops.

Invalids who perform the ceremony of "running" hire some suitable kind of conveyance. In picture 5 a woman is seen seated on a mule about to start. After completing the ceremony of "running," we got our heads shaved again, and then we were at liberty to dress in everyday clothes.

The first thing that I then did was to purchase an Arabic dress for myself. In my ordinary Indian dress, there was no possibility of hiding my camera.



5. EL-SAFĀ, A PLACE THAT EVERY PILGRIM MUST VISIT: THE STARTING POINT OF THE EL SAY CEREMONY—THE "RUNNING" BETWEEN SAFĀ AND MARWA (IN MECCA), TO COMMEMORATE HAGĀR'S DESPERATE SEARCH FOR WATER IN THE DESERT—(ON RIGHT) A WOMAN ON A MULE READY TO START.



6. PILGRIMS DURING THE CEREMONY OF "RUNNING" AT EL MARWA: ONE PILGRIM (RIGHT FOREGROUND) ON HIS "RUN" FROM SAFĀ TO MARWA, AND ANOTHER (CENTRE BACKGROUND) RETURNING TO SAFĀ—(IN RIGHT BACKGROUND) A GROUP AT A WATER-SHOP.

THE WORLD OF SCIENCE.

A MEADOW ON A SHEEP'S BACK.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

EARLY this year my friend Sir Arthur Woodward sent me a cutting from a newspaper, suggesting that it would make an interesting theme for this page. It concerned the surprising experience of Mr. E. C. Dickins, the chairman of the Herefordshire branch of the National Farmers' Union, who one morning, recently, was astonished to find grass growing on the backs of his sheep! This was evidently the result of abnormal rains, which started germination in the seeds which had found harbourage in the fleece when rubbed against the haystack. But their growth would not have been of long duration, for as soon as the moisture dried out of the wool, this strange crop would have perished.

Accidental occurrences of this kind, however, have played a most important part in the life-history of those strange dwellers in the steaming forests of South America known as the sloths. These creatures have become so intensely arboreal that they cannot

them only by scent. Occasionally, an unfortunate time might be taken to move along the bough, and then, however concealingly coloured it might be, all its value would be lost. For a hungry animal would be quick to notice the slightest sign of movement.

The late Dr. Ridewood, of the British Museum of Natural History, made a very careful study of this hair. In thick, transverse sections, he found these algae could be made to show up very clearly by staining them with one of the stains used in microscopy. And he also found they were confined to the outer sheath, except when this was much broken, when they might penetrate the "pith" of the hair.

But he also made another discovery. His first examination was of the hair of the species known as the "three-toed sloth." Turning to the hair of the other species, the two-toed sloth, a curious and quite unexpected difference was found in its structure, for it lacked the outer sheath. But the surface of the central core, which remained, was found to be distinctly furrowed with longitudinal grooves, and in these another and quite distinct species of alga was found! In specimens from Costa Rica, he found on the hairs no more than two or three furrows, instead of the usual nine, ten, or eleven. And only in some of the grooves were algae found. Hence it would seem that the limits of the range of the algae have been reached, and probably also their value to the animal. In very young animals the hairs have no grooves. It is not, apparently, until they are old enough to leave their parents and shift for themselves that the hairs with channels, courting invasion by algae, are developed.

It is interesting to note that the hair of the extinct ground-sloth (*Grypotherium*), found in a cavern near Last Hope Inlet, Patagonia, some years ago, showed no sign of grooving. This was, indeed, to be expected, for this animal, larger than a rhinoceros, was a ground-dweller, though haunting forests. It is seldom, indeed, that the skin and hair of extinct animals are preserved: and this cave revealed one of these exceptions. For on its floor was found a large piece of skin covered with coarse hair, while in the substance of the skin were embedded masses of small, rounded, bony nodules, forming a sort of armour-plating. They explained the similar but mysterious nodules so often found with the skeletons

since it had evidently been removed and rolled up by human hands. There can be no room for doubt about this, for when the cave came to be carefully examined, the remains of several individuals of this creature were found, with several pieces of skin. The bones showed the marks of tools used for cutting



THE INSIDE OF A PIECE OF *GRYPOTHERIUM* SKIN; SHOWING THE REMARKABLE BONY NODULES EMBEDDED IN IT.

now exist away from trees. And the life led there, to our thinking, would be deadly. For they have come at last so changed in structure that they must now hang suspended by their feet, back downwards. They live under the boughs—not on them, as other tree-dwellers. As a consequence, the claws on the toes have become enlarged to form great hooks, while the bones of the hand have lengthened and become curved, thus increasing the value of the hooks.

The hair on these animals is of a very peculiar kind, extremely coarse and brittle, and of a distinctly green hue in the living animals. Now, green is a colour very rarely found in mammals, hence very particular attention was given it when specimens came into the hands of zoologists. And it was then that a very surprising discovery was made. For it was found that this was not the natural colour of the hair, but was due to the presence of a minute green alga—one of the lowly plants allied to the fungi—which had established itself within the cracks and grooves on the outer sheath of the hair. Its presence, however, caused no injury to the hair—on the contrary, it conferred on the animal a mantle of invisibility, since it caused the body to blend completely with the masses of lichen, also similarly infected with algae, but of a different species. Such masses hang everywhere in these tropical forests from the boughs of trees. Here, then, was a protective coloration quite unique. Since these creatures hang motionless for hours at a time—indeed, they are probably nocturnal—their enemies would find



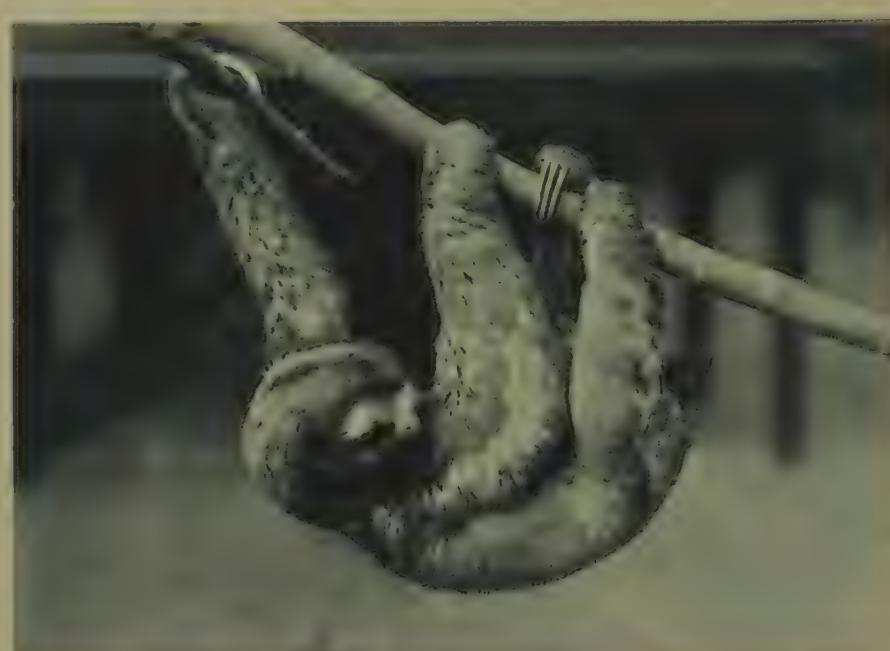
THE SKIN OF AN EXTINCT RELATIVE OF THE THREE-TOED SLOTH—THE GROUND SLOTH *GRYPOTHERIUM*: A PIECE FOUND, BY A REMARKABLE CHANCE, IN A CAVE AT LAST HOPE INLET, PATAGONIA, WHERE IT HAD EVIDENTLY BEEN ROLLED UP BY THE HANDS OF PREHISTORIC MEN.

Pieces of the skin of the great *Grypotherium*, which was larger than a rhinoceros, were found in a cave at Last Hope Inlet, Patagonia. It was apparent from the fact that the skin had been rolled up that it must have been removed by human hands. The animal had evidently been kept in the cave, and fed there until needed for food, as part of its fodder was found, as well as stone implements.

off the flesh, and implements of bone and stone were actually found there, as well as of remains of fires and even of man himself. Further, remains of other extinct animals were found there, including the hoofs and teeth of the small horse, *Onohippidium*. But more than this. It is clear that this cave had been used as a place of safe-keeping for captive *Grypotherium*. For large lumps of excrement were found, as well as masses of cut grass, presumably used as fodder.

Hence it would seem that *Grypotherium* not only survived till the advent of man in its retreats, but was exterminated by him. Whether the still larger *Mylodon* was also hunted and also exterminated by him we shall probably never discover. These were animals so large and unwieldy, and so ill-adapted for escape by flight, that they must have fallen easy victims.

These giant ground-sloths, represented by several very distinct types rivalling elephants and rhinoceroses in size, ranged, in Pleistocene times, from Patagonia as far north as Kentucky and California; and they display most interesting evidence in their bones to adjustments due to habits. These may not have differed so very greatly, for different species react differently to precisely similar stimuli. The largest of the tribe, *Megatherium*, measured over twenty feet in length. All had fore-feet adapted for grasping the trunks of trees, while they reared up on their hind-legs, using the tail as the third leg of a tripod to support the body while the head was stretched up to the leaves on the lower branches; a long tongue, such as is found in their near relations the ant-eaters, and in the giraffes among the ruminants, to twist round slender twigs and pull them down to enable the lips to grasp and pull off the leaves on which



THE THREE-TOED SLOTH: AN ANIMAL WHOSE HAIR IS CURIOUSLY GROOVED AND HARBOURS A GREEN ALGA (A LOWLY PLANT ALLIED TO THE FUNGI), WHICH GIVES IT A DISTINCTLY GREEN COLOUR AND THUS ASSISTS IN CONCEALING THE BEAST IN ITS NATIVE FORESTS.

Photograph by D. Seth-Smith.

of the still larger *Mylodon*, of the Pampa Formation. A piece of this skin is shown in the accompanying photograph, and it has a very remarkable history.

they fed. The relatively diminutive tree-sloths have no tails. This has become reduced to a mere vestige from lack of use.

LEADERS CONCERNED WITH THE GERMAN CONSCRIPTION LAW.



THE GERMAN CHANCELLOR AND SUPPORTERS: HERR HITLER, BETWEEN FIELD-MARSHAL VON MACKENSEN (LEFT) AND GENERAL VON BLOMBERG, FOLLOWED BY GENERALS VON FRITSCH AND GÖRING (CENTRE), AND ADMIRAL RAEDER.

Herr Hitler and some of his principal supporters are here seen leaving after the memorial ceremony in honour of Germany's two million war dead, on the day for the Commemoration of Heroes (March 17), which followed that on which the dramatic proclamation was issued announcing a system of general compulsory military service and a great increase in the German Army, contrary to the provisions of the Treaty of Versailles. The ceremony commemorating the fallen, held in the Prussian State Opera House at Berlin, is illustrated on our front page. In the above photograph Herr Hitler is seen walking between Field-Marshal von Mackensen, a famous veteran of

Germany's war leaders (wearing the Death's Head Hussar uniform), as the representative of the old Imperial Army, and General von Blomberg, the Minister of Defence, representing the present armed forces of Germany. Behind them are the heads of the three fighting services—(from left to right) General von Fritsch, Commander-in-Chief of the Army; General Göring, Air Minister; and Admiral Raeder, Commander-in-Chief of the German Navy. As noted on our front page, the memorial address in honour of Germany's war heroes was delivered by General von Blomberg, who also paid a tribute to "the fallen soldiers of the adversary."

THE GERMAN CONSCRIPTION "SURPRISE": PERSONALITIES IN BERLIN.



THE GERMAN GOVERNMENT'S PROCLAMATION ANNOUNCING A NEW SYSTEM OF COMPULSORY MILITARY SERVICE AND A GREAT INCREASE OF THE ARMY: THE DOCUMENT BEING READ BY DR. GOEBBELS, MINISTER OF PROPAGANDA, AT A GATHERING OF 15,000 PEOPLE IN THE SPORT PALAST, BERLIN.



POPULAR ACCLAMATION FOR THE FÜHRER AFTER THE PROCLAMATION: HERR HITLER AT A WINDOW OF THE CHANCELLERY, WITH DR. GOEBBELS AND HERR HESS, VICE-CHANCELLOR.

On the evening of the day (March 16) when the sensational announcement of conscription was made, a crowd collected outside the Chancellery in the Wilhelmplatz, Berlin, and acclaimed Herr Hitler when he appeared at a window. The proclamation itself was read by Dr. Goebbels, Minister of Propaganda, at a gathering of some 15,000 people in the Sport Palast, Berlin's largest public hall. The reading caused unbounded enthusiasm, and was followed by continuous applause. In explaining the reasons for the Government's action, the proclamation referred, among much else, to the menace of Russia's army of 101 divisions (960,000 men),

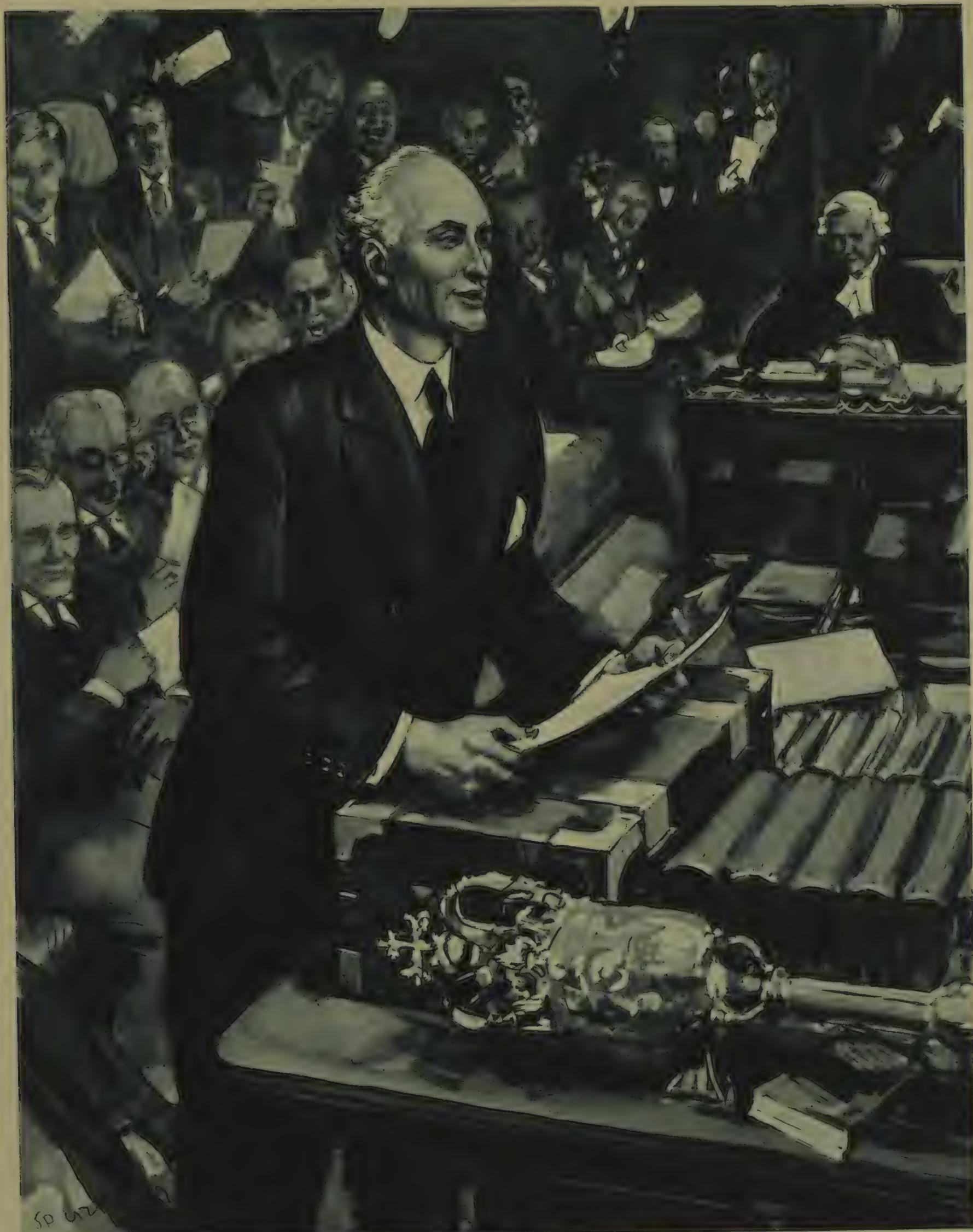


THE GERMAN EX-CROWN PRINCE (IN THE UNIFORM OF THE DEATH'S HEAD HUSSARS) ATTENDING THE MILITARY CELEBRATIONS ON "WAR HEROES' DAY."

and to the recent increase in the period of French military service. There were also allusions to the fact that, while Germany had disarmed in accordance with the Versailles Treaty, other nations had failed to do so. The proclamation ended, however, on a conciliatory note. "The German Government" (it concluded) "expresses the confident hope that it may be granted to the German people, now recovering its honour, in independent equality of rights, to make its contribution to the pacification of the world in a free and open co-operation with the other nations and their Governments."

AFTER GERMANY HAD DECLARED FOR CONSCRIPTION : THE HOUSE INFORMED.

DRAWN BY STEVEN SPURRIER, R.O.I., OUR SPECIAL ARTIST IN THE HOUSE OF COMMONS.

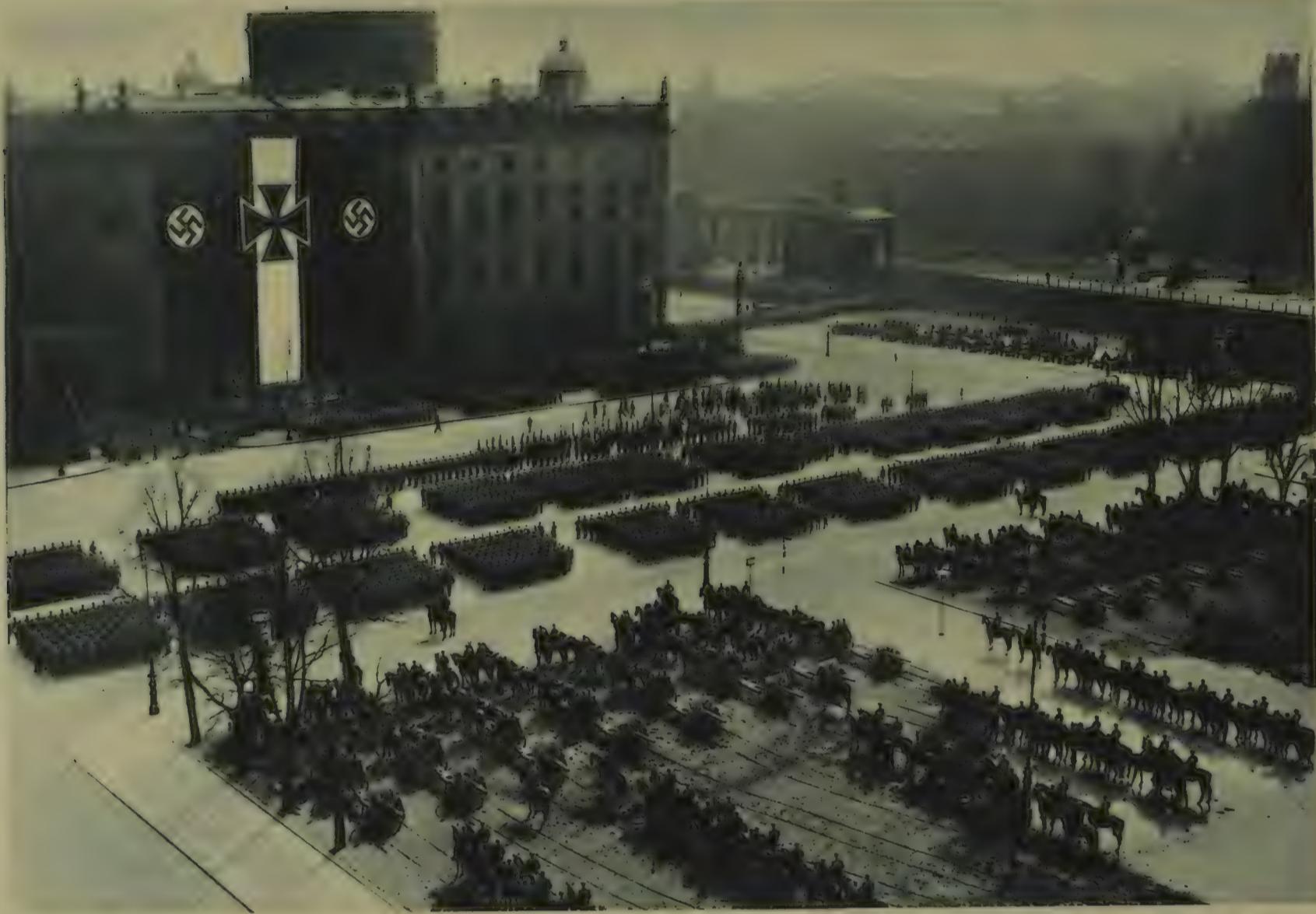


SIR JOHN SIMON ON THE COMING CONVERSATIONS WITH HERR HITLER: THE SECRETARY OF STATE FOR FOREIGN AFFAIRS ANNOUNCING
GERMANY'S REPLY TO THE BRITISH NOTE ASKING WHETHER HIS VISIT TO BERLIN WAS STILL DESIRED.

According to present arrangements, Sir John Simon and Mr. Anthony Eden will leave London by air for Berlin on Sunday next, March 24, and the following Monday and Tuesday will be devoted to conversations with Herr Hitler. It was understood at the time of the announcement that Sir John would return home on the Wednesday; while Mr. Eden would go on to Moscow. Sir John made two statements in the House of Commons on Monday, March 18. The first was that

his Majesty's Government had sent a Note to the German Government. The second—made after this Note of protest concerning Germany's unilateral action was available in the Vote Office—was that the proposed conversations in Berlin would take place, Germany having agreed on their scope and purpose as understood by both sides on February 21. In order that this very important second statement might not be delayed unnecessarily, the Debate was adjourned for a while.

THE GERMAN ARMY: A FORCE TO BE RAISED TO 36 DIVISIONS.



THE GREAT MILITARY PARADE IN BERLIN ON "HEROES DAY," FOLLOWING THE PROCLAMATION OF GENERAL CONSCRIPTION AND AN INCREASE OF THE ARMY TO 36 DIVISIONS GROUPED IN 12 ARMY CORPS: INFANTRY AND ARTILLERY DRAWN UP IN REVIEW ORDER IN THE LUSTGARTEN, FACING A HUGE IRON CROSS FLANKED BY NAZI SWASTIKAS.



THE FIRST APPEARANCE OF THE OFFICIALLY CONSTITUTED GERMAN AIR FORCE IN A MILITARY PARADE WITH RIFLES AND FIXED BAYONETS: A DETACHMENT, DOING THE GOOSE STEP, IN THE MARCH-PAST BEFORE HERR HITLER—SEEN STANDING, WITH ARM OUTSTRETCHED IN SALUTE, BETWEEN FIELD-MARSHAL VON MACKENSEN (IN HUSSAR UNIFORM) AND GENERAL VON BLOMBERG.

After the commemoration of Germany's war heroes (illustrated on our front page), held in Berlin on March 17, the day following the proclamation of conscription and increased Army strength, Herr Hitler went to the Schloss Platz for the ceremony of decorating the colours, and afterwards took the salute outside the War Memorial at a march-past of the troops. Special interest was aroused by the Air Force detachment, seen for the first time in a purely military

parade with rifles and fixed bayonets. The question of air forces will, of course, be one of the principal matters for discussion during Sir John Simon's coming visit to Berlin. Commenting on the effect of the new German conscription scheme, the "Times" military correspondent stated recently: "Before Germany left the League her proposal was for an expansion of the Versailles Treaty army of 100,000 long-service troops to 300,000 short-service troops. It has

[Continued opposite.]

THE BERLIN PARADE ON "HEROES DAY": TROOPS ON THE MARCH.



A DEMONSTRATION OF GERMAN MILITARY STRENGTH IN BERLIN ON THE DAY AFTER THE CONSCRIPTION PROCLAMATION: TROOPS, WITH THEIR COLOURS, "GOOSE-STEPPING" IN REVIEW ORDER DOWN THE LUSTGARTEN, NEAR THE CATHEDRAL.

Continued.

been generally assumed that she has since carried out this expansion. The declaration that her peace-time Army will now consist of 12 Army corps headquarters and 36 divisions will naturally suggest that the total strength is considerably larger. . . . It is unlikely that the peace strength of a division would be more than about 12,000. This would give a total of perhaps 440,000. If army and corps troops are reckoned on the 1914 scale, another 25 to 30 per

cent. at least may be added. This would give a total of 550,000 to 600,000. It might be more. . . . In automatic weapons it (the new army) is certainly well equipped, having nearly 400 machine-guns. These assure the divisions a high defensive value. But it is hardly to be expected that an army . . . long restricted in developing heavy artillery and tanks, should have anything like an equivalent power of taking the offensive."

BEFORE AND AFTER GERMANY'S NEW CONSCRIPTION LAW :
THE FRENCH SERVICE VOTE ; DECORATION OF GERMAN COLOURS.



THE FRENCH GOVERNMENT'S DECISION TO EXTEND THE MILITARY SERVICE PERIOD—
A STEP THAT PRECEDED GERMANY'S DECLARATION OF CONSCRIPTION : M. FLANDIN
(THE PREMIER) ANNOUNCING HIS PROPOSALS IN THE CHAMBER.



THE GERMAN NAVY REPRESENTED IN THE GREAT MILITARY PARADE HELD IN BERLIN
ON THE WAR HEROES COMMEMORATION DAY : DETACHMENTS OF SAILORS MARCHING
PAST HERR HITLER IN UNTER DEN LINDEN.



THE COLOURS OF THE OLD GERMAN ARMY, WHICH FOUGHT IN THE GREAT WAR, BORNE, IN THE MARCH THROUGH BERLIN, BY SOLDIERS OF THE PRESENT FORCES, ON THE DAY
OF COMMEMORATION OF WAR HEROES, AFTER THE PROCLAMATION OF CONSCRIPTION ON THE PREVIOUS DAY : A GENERAL VIEW, SHOWING FLAGS ON PUBLIC BUILDINGS
AT HALF-MAST IN HONOUR OF GERMANY'S TWO MILLION DEAD.



THE BERLIN OPERA HOUSE CEREMONY IN HONOUR OF THE FALLEN : THE 81 COLOURS
OF OLD GERMAN REGIMENTS MASSED ON THE STAGE BEFORE A HUGE IRON CROSS HUNG
ON THE BACK CURTAIN.

On March 15—the day before the German declaration of conscription and a largely increased Army strength—a vote in the French Chamber authorised an extension of the period of military service, in view of German re-armament. Addressing the Chamber, M. Flandin said: "As the result of plans known to all, Germany will have available at the beginning of 1936 at least 600,000 men. . . . We should have 208,000 men. Such a difference cannot be tolerated." After the German declaration of March 16, Marshal Pétain commented: "Approximately this news is what we knew long ago. It makes official a state of affairs which



THE CEREMONY OF DECORATING THE COLOURS OF THE OLD GERMAN ARMY, WHICH
WAS ATTENDED BY HERR HITLER, IN BERLIN ON "HEROES DAY" : AN OFFICER
ATTACHING A RIBBON TO A FLAG.

already existed." A Paris report on other French views stated: "Germany's military strength will exceed 600,000 men, with an air force far stronger than that of France, but a much less formidable Navy." As noted on our front page, a ceremony commemorating Germany's war dead was held in the Berlin Opera House on the 17th. The curtain parted, disclosing 81 colours of old German regiments (to be honoured with the War Service Cross), carried by Reichswehr soldiers. Behind hung a huge Iron Cross in black and silver. The decoration of the colours took place on the Schloss Platz, at the end of Unter den Linden.



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• THE NEW FORD V-8

has "Centre-Poise" New Riding-Comfort ★ All occupants are seated between front and rear axles, enjoying unique roominess, weight-distribution and road-adhesion ★ Improved engine-design gives increased power and performance-refinement, and excludes fumes from inside the coachwork ★ Clutch and brakes call for minimum pedal-pressure ★ Wonderful acceleration and generous speed, at will, are combined with complete controllability, spelling real safety and peace of mind ★ All-weather ventilation and safety glass are standardised ★ Eight body-styles and six colour-schemes are offered ★ Demonstrably, "There is no comparison!" ★ Literature on request ★ Dealers everywhere.

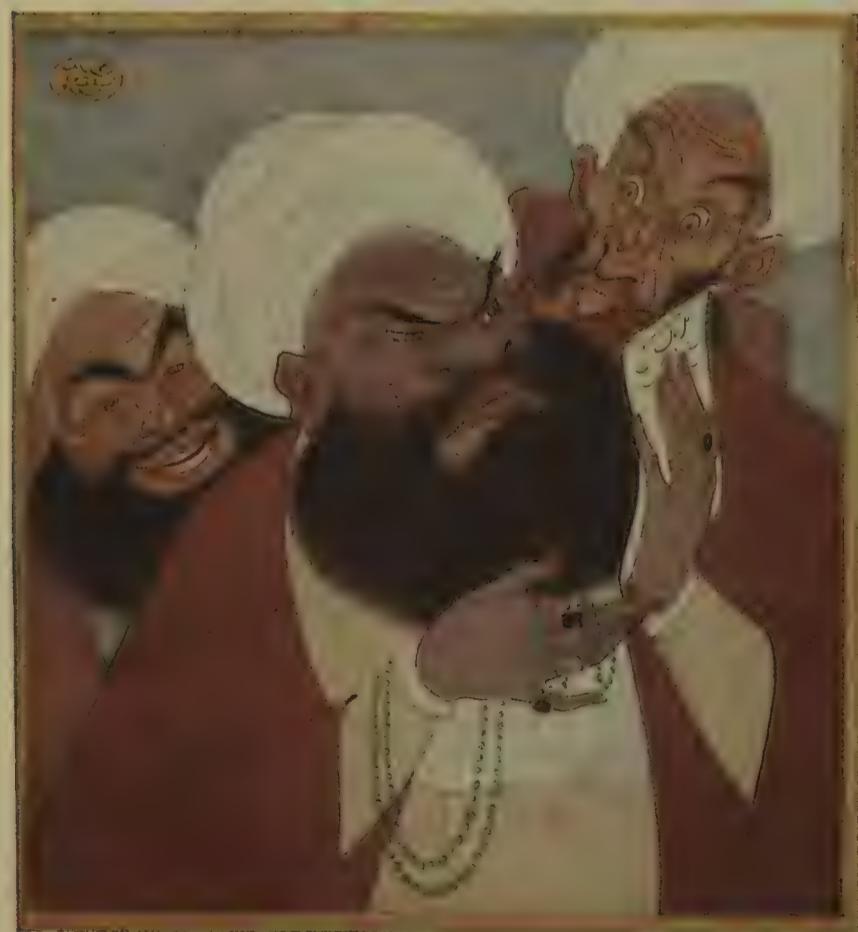


IN THE LAND OF THE ARYANS. STUDIES IN PERSIA—NOW IRAN AGAIN, BY ORDER OF THE SHAH.

PAUL MAK was famous in Moscow, before the war, as a portrait-painter. After the Revolution, he decided to make for the Orient. After two years' continual hardship, he reached Persia, where he was treated with such appreciation and hospitality that he decided to settle there and devote himself to reviving the great art of the country. He studied the old



"LA PRIÈRE D'UN TURQUEMÈNE."



"LES MULLAHHS INDIGNÉS."



"MULLAH DÉCLAMATEUR."



"MULLAH AU NARGILEH."

miniatures and soon proved himself a worthy successor to the artists of the fifteenth and sixteenth centuries. He was appointed Court Painter, and was given the order to paint the Coronation picture of the Shah seated on the famous Peacock Throne. Recently, it will be recalled, the Shah's Government decided that the official use of "Persia" must cease on the next Persian New Year's Day (March 21); and its place has been taken by the name "Iran"—the modern rendering of Ariana, which means the "land of the Aryans." Strictly speaking, as the "Britannica" has it: "Persia" denotes the country inhabited by the people designated Persians, i.e., the district known in antiquity as Persis, the modern Fars. Custom, however, has extended the name to the whole Iranian plateau."

Old Persia: A Study by a Court Painter.



A DWELLER IN IRAN, THE LAND OF THE ARYANS: "LE MULLAH DU VILLAGE"; BY PAUL MAK.

"Some of the Finest Bronze Vessels Ever Known in China."

Discoveries in a Tomb of About the 12th Century B.C.

ILLUSTRATIONS AND DESCRIPTION SUPPLIED BY THE RT. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HONAN, PROFESSOR OF CHINESE ARCHAEOLOGY IN THE UNIVERSITY OF TORONTO, AND KEEPER OF THE EAST ASIATIC COLLECTION OF THE ROYAL ONTARIO MUSEUM. COLOURED PHOTOGRAPHS PAINTED DIRECTLY FROM THE OBJECTS BY MISS DOROTHY MACDONALD.

THESE bronze vessels, described by Bishop White as "some of the finest ever known in China," were found in a tomb (named the Elephant Tomb, from the occurrence of that animal in decorative designs on several bronze ritual vessels) at An-yang, in North Honan, on the site of the Shang-Yin capital, and dating to about the 12th century B.C. Bishop White's description (slightly abridged) is as follows : (1) "A bronze wine beaker of the *ku* type—one of a pair. These beautiful vessels are unusual in two respects. Generally the pictograph is inside the base rim, but here it is outside the trumpet-shaped flare. This same pictograph also occurs on a pair of small bells. The other unusual feature is that the decoration of the foot is in open-work. (2) A bronze tripod wine cup (one of a pair) of the *chih* type, supposed to have developed from the shape of a bird, with one side handle in the form of a monster's head, under which are two pictographs. On the rim top are two mushroom-shaped 'ears.' The long, trough-like spout was probably used in ceremonial drinking, and old records show that the knobs of the mushroom 'ears' should touch the drinker's eyebrows when the last drop of wine was drained. The other pointed lip, extending away

[Continued below.]

CHINESE BRONZES SOME 3000 YEARS OLD : (1) A WINE BEAKER (10·15 IN. HIGH)—ONE OF A PAIR, WITH EXTERNAL PICTOGRAPH AND OPEN-WORK FOOT; (2) A TRIPOD WINE CUP (8·6 IN. HIGH), WITH PICTOGRAPHS, MUSHROOM "EARS," AND TROUGH-LIKE SPOUT; (3) A LARGE TRIPOD WINE-CONTAINER (16 IN. HIGH), WITH "MUSHROOM" KNOBS, ONE COVERED WITH LINEN; (4) A WINE BEAKER (10 IN. HIGH), WITH A CONVENTIONALISED ELEPHANT-HEAD IN ITS DESIGN.



1



2



3



4

from the person when the side handle is held in the right hand, was probably for libations. The patination is a rich brown, with jade-green patches. (3) A large bronze tripod wine-container of the *chia* type. The handle is shaped as a monster's head. The top of one mushroom-shaped knob is intact and covered with remains of linen cloth, suggesting that the vessel had been covered with a linen pall, as are Communion vessels to-day. There is no inscription. The patina is jade-green with patches of ultramarine, and brown where corrosion has been removed, revealing the bronze. (4) A bronze wine beaker of the *ku* type, without inscription. The decoration is similar to that on No. 1, but there is no open-work. A semblance of a conventionalised elephant-head occurs in the *lao-lie* design at the bottom."

THE RICHEST ARCHAEOLOGICAL SITE IN CHINA:

A UNIQUE DISCOVERY AT AN-YANG, CAPITAL OF THE SHANG-YIN DYNASTY ABOUT THE 12TH CENTURY B.C.: THE "ELEPHANT" TOMB, WITH ITS UNRIVALLED CHINESE BRONZES AND OTHER ART RELICS THIRTY CENTURIES OLD.

By the Rev. WILLIAM C. WHITE, D.D., sometime Bishop of Honan, Professor of Chinese Archaeology in the University of Toronto, and Keeper of the East Asiatic Collection of the Royal Ontario Museum.

(See Colour Reproductions opposite and Illustrations on the succeeding page.)

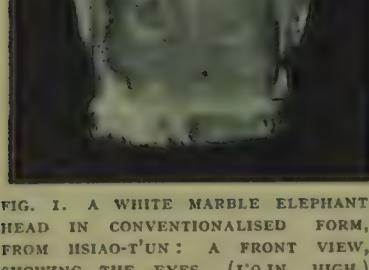


FIG. 1. A WHITE MARBLE ELEPHANT HEAD IN CONVENTIONALISED FORM, FROM HSIAO-T'UN: A FRONT VIEW, SHOWING THE EYES. (1'9 IN. HIGH.)

Our readers will remember Bishop White's remarkable contributions regarding the Tombs of Old Lo-Yang, whose art treasures have been illustrated in our pages from time to time, in colour and otherwise. Here he gives the first of three articles (the other two being reserved for later issue) concerning an even greater discovery, on a site of unexampled richness—that of an "elephant" tomb (so called from the frequent elephant designs on bronze vessels found in it), which is 3000 years old. "The tomb," he writes, "is on the site of the Shang-Yin capital at An-yang, and dates to about the twelfth century B.C." Regarding the art relics it contained, he adds: "This is a unique find, and of the highest importance, for no such complete group has hitherto come to light from this site, and none of such a high standard of excellence, while the pure 'animal style' seen in some of the objects is of amazing interest." Bishop White's second article will deal with animal designs in ancient Chinese art, and the third with historical aspects of the period and the site.

IN speaking of this particular tomb as an "elephant" tomb, it is not intended to suggest that an elephant was buried there; but, since several of the bronze ritual vessels from this pit were decorated with elephant designs, for convenience of reference it has been named the Elephant Tomb. Some scores of objects from this tomb are now in the Royal Ontario Museum at Toronto, and probably as many more have been scattered in various countries. The objects themselves, being mainly those used in the successive sacrifices to ancestors, and not *ming ch'i*, which were used for burial purposes only, were probably not deposited in the burial chamber itself, but in an ante-chamber where the sacrificial rites would be conducted.

This tomb is situated near An-yang Hsien, in North Honan, directly east of the village of Hsiao-t'un, and south of the village of Tashih-kun. To the north of An-yang city the River Huan flows eastward, and in a loop of this river, about two miles north-west of the city, is the village of Hsiao-t'un. At this village, since

1899, and particularly during the last five years, has been unearthed the most important archaeological material yet found in China. The "oracle bones of Honan"—tens of thousands of them—were discovered here, inscribed with the archaic script of the Shang-Yin dynasty. This script has not yet been fully deciphered, but scholars who are still busy with the texts have brought to light a great deal of historical data which have already thrown a flood of light upon the life and culture of that hitherto dark and somewhat pre-historical period of ancient China.

These inscribed bones are not only oracle bones used in divination, but there are also Court records among them, inscribed by Court historiographers; and it would appear that we have here in this village the seat of the archives of the Shang-Yin dynasty, and that this place was the site of the last capital of the dynasty. Not only inscribed bones have been found here, but pottery of previously unknown types, beautifully carved bone and ivory, jade objects, carved stone, and some of the finest bronze vessels ever known in China. The Academia Sinica, under Dr. Li Chi, began official excavations at Hsiao-t'un about five years ago, and they have gathered a mass of valuable material which is now being studied. Yet most of the better objects came into the hands of the

land owners, and through dealers these have now become scattered and their source unknown.

A word must be said concerning date. The official or orthodox dating of the Shang-Yin dynasty gives it as 1766 to 1122 B.C. The dating according to the Bamboo Books is given as 1558 to 1050 B.C., and until recently this later date has been more favoured by cautious critics. However, the revelations now coming to light by the deciphering of the oracle records tend to authenticate the orthodox reckoning, and it would be reasonable to accept at present the end of the twelfth century B.C. as the latest date approximately of the Shang-Yin material from Hsiao-t'un.

Intensive excavation by the Academia Sinica has been carried on mainly at Hsiao-t'un, which lies on the south of the Huan River, and they have not touched the area north of the river, and have done very little in the environs of Hsiao-t'un. Yet the finds reveal that the Shang-Yin culture is not restricted to the Hsiao-t'un village, but extends throughout the countryside. Unfortunately, the landowners and dealers are very reticent



FIG. 2. THE SAME ELEPHANT HEAD AS IN FIG. 1: A SIDE VIEW, SHOWING THE RIGHT EAR AND RIGHT EYE. (3 IN. LONG.)



FIG. 3. THE BASE OF THE BRONZE WINE BEAKER ILLUSTRATED IN COLOUR (NO. 4) ON THE OPPOSITE PAGE: A LINE DRAWING TO SHOW THE CONVENTIONALISED ELEPHANT HEAD IN THE DESIGN.

Drawn by Miss Dorothy Macdonald, Royal Ontario Museum.

concerning the objects that have been forthcoming, and, except to very intimate friends, they refuse to divulge information concerning sites and groupings of the objects.

The Royal Ontario Museum has been fortunate in obtaining portions of groups from known localities, which are authenticated by the common pictograph on the various objects of the respective groups. By far the largest and most important group is that from the Elephant Tomb. The find includes jade knives and figures, bronze wine-containers and ladles, horse jingles, poignard axes, spear points, sacrificial knives, bosses and plaques. With the exception of one diminutive tripod (Fig. 7, on the left), the Museum obtained no ritual food-vessels, though there must have been some in the set.

The Elephant Tomb lies hardly more than a stone's throw due east of Hsiao-t'un village. The village lies close to the Huan River, which flows south at this place by the east side of the village. At this point a temporary wooden bridge crosses the stream at low water, and it is across the river, at the top of the slope leading up from the bridge, that the tomb was situated. There was no tumulus over the tomb, the main group of vessels was not more than six feet below the surface of the soil, and it came to light accidentally by the turning up of an object by the farmers who were working the fields, in the summer of 1933. The countryside is perfectly flat, as will be seen by the accompanying photograph (Fig. 6), and during low water the stream occupies but a small river-bed; but in flood season it may completely fill the flats between the river banks. It has been surmised that the river has gradually shifted its course away from the north bank; but this change must have been very slight, since the Elephant Tomb is almost on the edge of the bank, and also other important tomb groups have been found near by.

To show parallels in the elephant design, a photograph of a conventionalised elephant's head sculptured in marble (Figs. 1 and 2) and of a diminutive bronze elephant in the round (Fig. 4) are included. They were not obtained from the Elephant Tomb, but from Hsiao-t'un village, and are of the same period as the Tomb. Both of these objects



FIG. 4. A DIMINUTIVE BRONZE ELEPHANT, HOLLOW, AND OPEN ON THE UNDER SIDE: A FIGURE FOUND AT THE VILLAGE OF HSIAO-T'UN. (1 1/2 IN. LONG.)

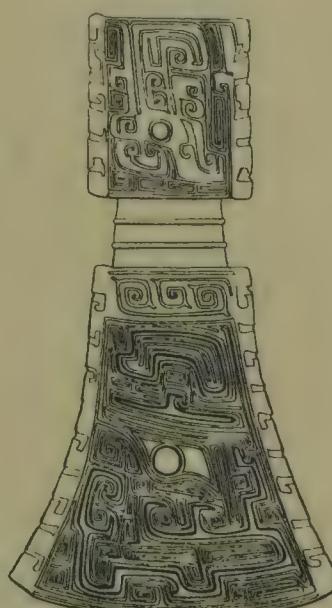


FIG. 5. THE LOWER PART OF THE BRONZE WINE BEAKER ILLUSTRATED IN COLOUR (NO. 1) ON THE OPPOSITE PAGE: A LINE DRAWING TO SHOW DETAIL OF DECORATION.

Drawn by Miss Dora Waller, Royal Ontario Museum.

are in the Museum. It is worth noting that elephants are mentioned on the oracle bones, where they are recorded in pictographic form. Several of the objects from this tomb are rich in what is called "Animal Style," and the bearing of these finds upon the problem of the "Animal Style" in ancient China is so important as to warrant a separate statement. Also the implications of the technical excellence of the bronze-work, and its turquoise and lacquer inlays, require a further word of explanation.

We append here Bishop White's descriptive notes on the particular objects illustrated on the succeeding page, where there was not room to give them all in full. They are numbered to correspond with our illustrations—

"Fig. 7. On the left is a diminutive bronze tripod of the *ting* type. It has no decoration, and only the pictograph for 'son' inscribed on the inner side. It used to be thought

that any small bronze ritual vessel belonged to a later period, but recent finds have conclusively disproved this theory. The other two objects are small bronze bells, with two fin-like flanges on the small-pointed sides, which no doubt had something to do with the bell's sounding properties. There is no decoration except a beaded line forming a rectangle on each side, and in this rectangle a pictograph in relief like that on the wine beaker, or *ku*, shown in colour on the opposite page (in No. 1).

"Fig. 8. A bronze covered ewer of the *kuang* type. This had been placed in a large bronze jar which was found in fragments, but had effectively protected the ewer, which was in an excellent condition. Remains of cloth were adhering to the surface, probably linen in which the vessel had been wrapped. The cover is in the very unusual form of an elephant's head in full relief at the front part, with a *t'ao-t'ie* head above the handle at the back. The elephant head has large erect palmette ears, with a snake curled from the back entering each ear. The whole vessel is covered with animal designs—twenty-four in all—including *t'ao-t'ie*, *k'uei* dragon, elephant, tiger, and others not recognised. The background is filled with very delicate 'thunder,' 'cloud,' and 'wind' designs.



FIG. 6. A SITE THAT HAS YIELDED "THE MOST IMPORTANT ARCHAEOLOGICAL MATERIAL YET FOUND IN CHINA," AND THE SCENE OF THE DISCOVERIES HERE DESCRIBED: A GENERAL VIEW OF THE HUAN RIVER AND THE FLAT COUNTRYSIDE SURROUNDING THE VILLAGE OF HSIAO-T'UN (INDICATED BY AN ARROW), NEAR WHICH THE "ELEPHANT" TOMB WAS FOUND.

"Fig. 9. A small covered bronze wine-container of the *hu* class, sometimes called a *lei*. One as small as this (5 1/2 in. high) is unusual, for they are often of considerable size. A pair of monster-head loop-handles spring from the shoulder, and a similar handle is attached on one side only, towards the base of the vessel."

(The note on Figs. 10 and 11 is given on the following page, with the illustrations.) (Continued on page 495.)

MASTERPIECES OF CHINESE BRONZE: SHANG-YIN EXAMPLES 3000 YEARS OLD.

PHOTOGRAPHS SUPPLIED BY THE Rt. REV. WILLIAM C. WHITE, D.D., SOMETIME BISHOP OF HONAN, PROFESSOR OF CHINESE ARCHAEOLOGY IN THE UNIVERSITY OF TORONTO, AND KEEPER OF THE EAST ASIATIC COLLECTION OF THE ROYAL ONTARIO MUSEUM. (SEE HIS ARTICLE ON THE PRECEDING PAGE AND COLOUR ILLUSTRATIONS FACING IT.)



FIG. 7. SMALL BRONZES: (LEFT) A TRIPOD OF THE TING TYPE (2.3 IN. HIGH), WITH PICTOGRAPH FOR "SON" INSCRIBED INSIDE; AND TWO BELLS (4.2 IN. AND 2.1 IN. HIGH RESPECTIVELY) ON WHICH ARE PICTOGRAPHS IN RELIEF SIMILAR TO THAT IN NO. 1 ON PAGE 480 (IN COLOUR).



FIG. 8. WITH A COVER IN THE VERY UNUSUAL FORM OF AN ELEPHANT HEAD IN FULL RELIEF: A BRONZE COVERED-EWER OF THE KUANG TYPE. (7 IN. HIGH AND 7½ IN. LONG.)



FIG. 9. A COVERED BRONZE WINE-CONTAINER OF THE HU CLASS (SOMETIMES CALLED A LEI): AN UNUSUALLY SMALL EXAMPLE OF THIS TYPE. (5½ IN. HIGH.)



FIGS. 10 AND 11. A BRONZE WINE-CONTAINER OF THE YU TYPE: (LEFT) A SIDE VIEW, SHOWING A REPAIR EFFECTED WITH A DOUBLE-POINTED RIVET, EXACTLY AS IN CHINA TO-DAY; (RIGHT) A REAR VIEW, SHOWING ON A SPUR OF THE COVER TWO PICTOGRAPHIC CHARACTERS MEANING "SON" AND "RAIN." (10½ IN. HIGH.)



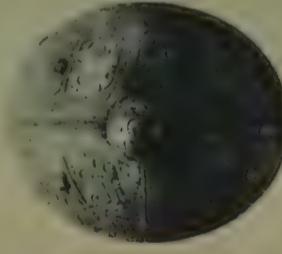
FIG. 12. BRONZE WINE-LADLES: (LEFT) A SMALL PIPE-SHAPED EXAMPLE (8½ IN. LONG), PROBABLY USED WITH THE WINE-CONTAINER IN FIGS. 10 AND 11; (RIGHT) A LADLE-BOWL (DIAMETER, 3½ IN.) WITH SOCKET FOR HANDLE.



FIG. 13 (LEFT). DETAIL OF DECORATION ON THE BRONZE WINE-CONTAINER SEEN IN THE ADJOINING ILLUSTRATION (FIG. 14): DESIGNS INCLUDING CONVENTIONALISED BIRDS AND CICADAS—A LINE DRAWING BY MISS DONA WALLER.



FIG. 14 (RIGHT). A SMALL BRONZE WINE-CONTAINER OF THE TSUN TYPE, WITH ITS LID (ABOVE), BOTH COVERED WITH INTRICATE INCISED DESIGNS: THE ORIGINAL VESSEL SHOWN IN THE ADJOINING ILLUSTRATION. (5½ IN. HIGH.)



These photographs illustrate the important archaeological discoveries in China described on the preceding page by Bishop White, and are numbered to correspond with his explanatory notes appended thereto. Regarding Figs. 10 and 11, however, his note may be more conveniently given here. "This elliptical-shaped type of vessel," he writes, "usually has its handle attached to the smaller ends, but in this example it is attached to the wider sides, though the spurs of the cover are in their usual place, at the ends. On each spur are two pictographic characters, *tzu-yü*—literally 'son' and 'rain.' The sign *tzu* is probably a homophone for *szu*, that is, 'supervisor,' and might well refer to an official whose duties were

connected with rain—a very important matter in those early days. The handle ends are in the form of animal heads of a feline type, and the handle top is decorated with lozenge-shaped designs similar to such found on carved bone from Hsiao-t'un. The sides and cover are decorated with *t'ao-t'ie* and *k'uei-lung* in low relief, with backgrounds of 'thunder' pattern. The vessel is in good condition, with dark-green patination. One very interesting point is that a flaw in the cover (upper left area of Fig. 10) has been repaired with a double-pointed rivet (½ inch long) exactly as such repairs are done in China to-day. A small wine-ladle often found with this type of vessel, is a pipe-shaped object (Fig. 12)."

FATHER OF HIS PEOPLE: A JUBILEE PORTRAIT OF THE KING.

SPECIALLY PHOTOGRAPHED FOR "THE ILLUSTRATED LONDON NEWS" BY COURTESY OF LADY HILTON YOUNG.



"GEORGE V., PATER PATRIAE": A NEW PORTRAIT BUST OF HIS MAJESTY THE KING, BY LADY HILTON YOUNG.

Lady Hilton Young's very life-like portrait bust of the King, who gave her two sittings, was commissioned by the Hearts of Oak Friendly Society, for the hall of their headquarters in Euston Road. It is understood that the Queen will unveil it in May or June. It is considerably over life-size, and shows his Majesty in naval uniform. The words "Pater Patriae" on the base recall the King's Christmas broadcast message to his people, in which he said: "If I may be regarded as in some true sense the head of this great and widespread family, sharing its life and

sustained by its affection, this will be a full reward for the long and sometimes anxious labours of my reign of well-nigh five-and-twenty years." Lady Hilton Young, formerly Lady Scott, was given rank as the widow of a K.C.B. on the death of her first husband, Captain Robert Falcon Scott, the famous Antarctic explorer, in 1912. In 1922 she married Sir E. Hilton Young, the present Minister of Health. Her work as a sculptor, including war memorials and many portraits, is well known, and she has just finished a bust of the Duke of York.

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



PROFESSOR J. J. R. MACLEOD.
Discoverer of insulin (with Sir Frederick Banting), 1922. Died March 16; aged fifty-eight. Divided the Nobel Prize with Sir Frederick in 1923. Professor MacLeod became Professor of Physiology at Toronto in 1918, and at Aberdeen in 1928.



SIR WILLIAM DAVIES.
The well-known Welsh journalist. Died March 17; aged seventy-two. Acting editor, "Western Mail," 1894; and given sole control of all the publications of that firm in 1901. Vice-President of the World's Press Parliament, held in U.S.A., 1904.



THE EMIR SAUD.
Son of Ibn Saud, whose life he was instrumental in saving when an attempt was made to assassinate him at Mecca on March 15. The scene of the attempt is illustrated elsewhere in this issue. The Emir Saud hurled the first assassin aside.



MR. G. E. BUCKLE.
Editor of "The Times," 1884-1912. Entered "The Times" office in 1880. Concluded Monypenny's "Life of Disraeli," which occupied him for eight years. Was then offered the work of editing Queen Victoria's letters. Died March 13.



MR. DUNCAN SANDYS.
Elected M.P. (National Conservative) in the Norwood by-election, with a majority of 3348 over the Socialist candidate. The Independent Conservative forfeited his deposit. Mr. Sandys has served in the Diplomatic Service and in the Foreign Office.



ENGAGED TO PRINCE JUAN, SON OF EX-KING ALFONSO OF SPAIN: PRINCESS MARIA MERCEDES OF BOURBON-SICILY.



M. VENIZELOS' EXIT: THE VETERAN STATESMAN LEAVING CRETE ON BOARD THE "AVEROFF."
When the failure of the Greek revolt became patent, the "Averoff," the rebel cruiser, conveyed M. Venizelos from Crete, and landed him and his wife and fifty other leading rebels at a deserted anchorage on the island of Kassos, in the Italian Dodecanese. Later, M. Venizelos and his wife travelled to Italy.



ENGAGED TO THE CROWN PRINCE OF DENMARK: PRINCESS INGRID, DAUGHTER OF THE CROWN PRINCE OF SWEDEN.



THE SIAMESE DEPUTATION VISIT THE BOY KING OF SIAM; SEEN WITH HIS MOTHER.
It was recently announced that the Siamese Government were arranging for the boy King to return from Lausanne to Siam for his coronation towards the end of May. The Siamese deputation to King Prajadhipok left London on March 13 and went to Lausanne to pay their respects to the new ruler.

ENGAGED TO PRINCESS MARIA OF BOURBON-SICILY: PRINCE JUAN, THIRD SON OF EX-KING ALFONSO.
It was announced a few days ago that Prince Juan, third son of ex-King Alfonso of Spain, was engaged to Princess Maria Mercedes, second daughter of Prince Charles of Bourbon-Sicily and Princess Louise of France. Prince Juan has been serving as a midshipman in the British Navy.



ENGAGED TO PRINCESS INGRID, HIS THIRD COUSIN: PRINCE FREDERICK OF DENMARK.
The engagement of Frederick, Crown Prince of Denmark and Iceland, and his third cousin, Princess Ingrid, daughter of the Crown Prince of Sweden and granddaughter of the Duke of Connaught, was officially announced on March 15. Princess Ingrid has been a frequent visitor to this country.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



SIR MALCOLM CAMPBELL BREAKS THE WORLD'S LAND-SPEED RECORD AT DAYTONA AND ACHIEVES 281 M.P.H.: "BLUE BIRD" PASSING UNDER A MARK AT SPEED.

When Sir Malcolm Campbell broke the world's land-speed record at Daytona, by averaging 276.816 m.p.h., he ran many risks to obtain the coveted distinction. He swerved dangerously towards the dunes on the northern run. "'Blue Bird' hit a bad bump," he said, "and, after sailing through the air for 30 ft., headed for the soft sand. I thought I was done for. The back wheels skidded to the edge of the dunes. It was a terrible tussle to get her straight again." Sir Malcolm started against a wind of 15 m.p.h. on his southward run. On this he made 272.727 m.p.h. The return run was covered at the highest rate ever attained by man on land.



AFTER A MISHAP WHICH NEARLY COST SIR MALCOLM CAMPBELL HIS LIFE: COWLING WHICH PARTIALLY MELTED AND TORE LOOSE, FILLING THE COCKPIT OF "BLUE BIRD" WITH POISONOUS FUMES.

Sir Malcolm nearly lost his life in an attempt made some days before. The cowling, first on the right side, and later on the left side of the engine, tore loose, and, before he could stop, the cockpit was filled with poisonous exhaust fumes.



A REMARKABLE PHOTOGRAPH OF THE "MAURETANIA" ENTERING NEW YORK HARBOUR—PROBABLY FOR THE LAST TIME: THE FAMOUS CUNARD-WHITE STAR LINER, WHICH IS LIKELY TO BE BROKEN UP, SEEN PASSING BEFORE THE WOOLWORTH BUILDING AND OTHER SKYSCRAPERS.

As we write, it is reported that the famous Cunard-White Star liner "Mauretania" will be broken up, probably at Rosyth; provided a six-figure price can be obtained for her. She is now at Southampton. She was launched in 1907 from the yard of Swan, Hunter and Wigham Richardson, Wallsend. She was then the last word in luxury liners, and even after the war she

strove to maintain her reputation as the fastest Atlantic liner afloat. It was not till 1929 that the "Bremen" wrested the record from her by crossing from Cherbourg to New York in 4 days 17 hours 42 minutes, and beating the "Mauretania's" time by nearly nine hours. Yet within the next month the "Mauretania" had bettered this figure.



ATHENS CELEBRATING THE FAILURE OF THE GREEK REVOLT: AN EFFIGY OF M. VENIZELOS CARRIED IN THE DEMONSTRATIONS WELCOMING GENERAL KONDYLIS.

In our last issue, we noted the final collapse of the Greek revolt. This was acclaimed with great rejoicing in Athens. People gathered in thousands—soldiers as well as civilians—to cheer General Kondylis as "Liberator of the Northern Provinces." Meanwhile, M. Venizelos had taken refuge in the Italian islands of the Dodecanese, eventually going to Rhodes. At the time of going to press, his future intentions had not been made clear.



AFTER THE FOUR-FOLD CRASH ON THE L.M.S. MAIN LINE: AN AIR VIEW OF THE WRECKAGE BEING CLEARED; WITH TWO POWERFUL CRANES AT WORK.

The four main lines between London and the North on the L.M.S. were blocked for several hours early on March 14, following a collision between four goods trains between King's Langley and Boxmoor. A meat train crashed into the rear of a milk train; then a goods train crashed into the wreckage, as did a coal train. The main line was blocked for about thirty hours. Only one life was lost.

The World of the Cinema.

By MICHAEL ORME.

"DAVID COPPERFIELD."

IN an article written when this year was very young, I attempted to analyse the difficulties that confront the adaptor of the works of Dickens. I ended on a note of anticipation, for at that time neither "Edwin Drood" (which still lurks in the offing) nor "David Copperfield" had made their bows. Now that the latter picture has been triumphantly launched on its pre-release run at the Palace Theatre, I will not pause to recapitulate the problems—as I see them—which beset the path of its sponsors,

brings the whole production into line with modern demands without sacrificing the true Dickensian spirit. The story of David's stormy youth and brave young manhood emerges in the full strength of its humanity. It relegates the vast and varied canvas of its settings to its rightful position. Coaching inns and period interiors do not hit you in the eye as Olde Worlde exhibits. They are an integral part of the whole—harmonious backgrounds, which fulfil their purpose handsomely and discreetly.

If the first part of the picture is inclined to overshadow

in its dramatic conflict and steady growth the closing chapters of marital venture and final happiness, the reasons are twofold. One may be sought in the novel itself, the other in the fact that young Copperfield's early vicissitudes are full of light and shade; his encounters on the difficult road to fortune have all the freshness of initial impressions, and his struggle against cruelty and misfortune is in itself sufficiently engrossing to need no support from the numerous sub-plots wherein Dickens revelled. Part I., as we may call it, gives ample opportunity to Freddie Bartholomew to draw at leisure his amazingly true and sincere portrait of little David. His devotion to his fond and weak mother, perfectly realised by Miss Elizabeth Allan, his love for

conform as closely to the mental picture inspired by the written page as do most of his colleagues, his performance is masterly in its slimy rascality. As must always be the case in a star cast, filmgoers will wax argumentative over the respective merits of the players. Mr. Lionel Barrymore and Mr. John Buckler as Peggotty and Ham, Mr. Hugh Williams as the picturesque Steerforth, and Miss Una O'Connor as the dolorous Mrs. Gummidge, all claim separate consideration.

Yet the company's greatest contribution to the picture is that their ensemble work is beautifully balanced, that minor characters fit smoothly into place, and that the restrained love passages between Mr. Lawton and Miss Evans have a limpid quality as valuable to the whole production as the flamboyant comedy of Micawber, the realistic storm at sea, or the incisive humour of Betsey Trotwood.

MR. CHARLES LAUGHTON.

Mr. Charles Laughton's innate sense of humour has always dwelt so near the surface of his numerous characterisations that none but the unobservant will be surprised to find him scoring yet another triumph in a part conceived in a vein of pure comedy. Even though the filmmakers have persisted in exploiting his gift for the *macabre*, giving him material in which humour, perforce, took on a caustic edge or was tinged with the sinister and the grotesque, the bluff *bonhomie* of his Henry VIII. was sufficient preparation for his triumph in "Ruggles of Red Gap," the chronicle of an English valet's adventures and emancipation in a democratic Western American town. Ruggles, the victim of his titled master's passion for poker, is transported by his new employers to a place that to him appears to be a "remote settlement." With a peer in the background and the title of Colonel bestowed upon him by the jovial, hard-drinking "old-timer," who refuses to be valeted, Ruggles becomes the lion of Red Gap society, and, having tasted authority, breaks with the tradition of a long line of "gentlemen's gentlemen." Mr. Laughton's handling of the part is masterly. He gets his comic effects by the slightest lifting of an imperturbable mask. His impeccable manners may be menaced by the convivial habits of his master, but they never wholly desert him.

The military honours thrust upon him by Red Gap's social climbers cause a transformation in the man that is most amusingly and subtly indicated by the actor, who uses silence as eloquently as dialogue, and suggests the perfect manservant in every pose and gesture. Yet this invulnerable panoply of decorum masks a very human soul. One of the finest moments, in which Mr. Leo McCarey's



"CLIVE OF INDIA," AT THE TIVOLI: CLIVE'S TRIUMPHANT PROCESSION THROUGH CALCUTTA AFTER THE BATTLE OF PLASSEY; WITH CAPTURED WAR-ELEPHANTS.

The film of "Clive of India" was made in the United States, and is, of course, based on the play by W. P. Lipscombe and R. J. Minney which had such a successful run in London. Ronald Colman takes the part of Clive; and Loretta Young is Lady Clive.

but can pass on to whole-hearted praise of a great achievement. This Metro-Goldwyn-Mayer contribution to the Dickens cycle is proof positive that the difficult journey from the bookshelf to the screen can be successfully accomplished, even when the travellers concerned are as precious to us as are the immortal figures of Charles Dickens. Nearly two years ago, the producer, Mr. David Selznick, conceived the idea of making "David Copperfield" into a film worthy of the novelist who once placed the seal of his innermost affection on this, his "favourite child." With Mr. George Cukor, his director, and Mr. Howard Estabrook, his scenario writer, Mr. Selznick spent two months in England not only absorbing Dickensian atmosphere, but also filming every town, village, inn, or shop to which memories of Dickens cling. They interviewed, and selected, many members of a mainly British company, including the London boy, Master Freddie Bartholomew, who owes his early tuition to that expert in juvenile training, Miss Italia Conti; and, finally, persuaded Mr. Hugh Walpole to proceed to Hollywood for the supervision of the dialogue and the production generally. The picture, Mr. Selznick decided, must be "right for England," and I think that England, with very few dissentient voices, will consider it "right." The formidable task of compressing a lengthy novel into the frame of screen drama has been undertaken with courage and consummate skill. The personal note of Copperfield's "memoirs" has been preserved by concentrating wholly on his career as child and man. Only as they affect and influence that career are the collateral characters drawn into a scheme which, since some part of the crowded pages must inevitably go by the board, seems to me to be wholly legitimate.

Yet, so cleverly have these appearances been contrived, so vital is their dramatic impact on the central character, and—let it be said at once—so swift and certain are the individual characterisations, that every one of our old friends is brought to life. Nor do they fall into the category of "star turns," for each and all of them retain their importance in the development of David. Mr. Herbert Mundin, for instance, makes but a brief appearance as Barkis, yet his message to Nurse Peggotty: "Barkis is willin'," adds a delicious note of raillery on one side and coyness on the other to the warm and lovely companionship of the faithful servant and the fatherless child. Nowhere, indeed, has condensation actually undermined the drama of David's fluctuating fortunes, even though, like Oliver Twist, we would fain "ask for more" of the company he keeps. Instead, an urgency has been imparted to the march of events that keeps the interest taut and

his nurse Peggotty, played with a warm and sturdy tenderness by Miss Jessie Ralph, and his recoil from the supreme egotist, Murdstone, a figure carved in ice by Mr. Basil Rathbone, are as convincingly portrayed as his quick response to the geniality of Mr. W. C. Fields' splendid Micawber. This fine American comedian has contrived to get into the very skin of the amiable and optimistic candidate for the Debtors' Prison.

Miss Edna May Oliver is no less successful with the truculent Aunt Betsey Trotwood, to whose well-guarded portals the exhausted David staggers in search of a refuge. Miss Oliver's keen-edged character study finds an excellent foil in Mr. Lennox Pawle's volatile Mr. Dick, with his



TURRETED WAR-ELEPHANTS AT THE BATTLE OF PLASSEY, CLIVE'S GREAT VICTORY: A SEMI-ORIENTAL COMBAT IN "CLIVE OF INDIA."

brilliant direction throws Mr. Laughton's quiet power into high relief, is, strangely enough, the recital of Abraham Lincoln's closing words in his immortal speech at Gettysburg. The noisy company in a saloon bar is hushed and spellbound as the valet, beginning in a whisper, speaks the peroration *au bout des lèvres*, finding in it the inspiration for his own quest for freedom. Mr. Laughton, with his proud roll of screen and stage successes, has again demonstrated his supreme quality as a player.

"SANDERS OF THE RIVER"—AT SHEPPERTON-ON-THAMES: WALLACE FILMED.

PHOTOGRAPHS BY COURTESY OF LONDON FILM PRODUCTIONS.



"SANDERS OF THE RIVER," THE FILM OF EDGAR WALLACE'S NOVEL, WHICH WAS MADE IN AFRICA AND IN ENGLAND: BOSAMBO (PAUL ROBESON; CENTRE), THE ESCAPED CONVICT WHO RISES TO BE A CHIEF, HOLDING COURT IN THE NATIVE VILLAGE ERECTED AT SHEPPERTON.



THE REMARKABLE REALISM OF THE NATIVE VILLAGE SET UP AT SHEPPERTON FOR THE FILMING OF PART OF "SANDERS OF THE RIVER": AN EVENING SCENE WHICH HAS THE TRUE AFRICAN ATMOSPHERE—LILONGO, BOSAMBO'S WIFE (NINA MAE MCKINNEY), LEANING AGAINST A PILLAR.



WEST AFRICA—AT SHEPPERTON-ON-THAMES: NATIVE WAR CANOES IN A TRANSFORMED BACKWATER—COMPLETE WITH VILLAGE.



A FINE RENDERING OF AN OLD AFRICAN POTENTATE: TOTO WANE AS KING MOFLoba.



BOSAMBO, THE ESCAPED CONVICT WHO BECAME A NATIVE CHIEF; AND HIS WIFE, LILONGO, WHOM HE RESCUED FROM A SLAVE CARAVAN: PAUL ROBESON AND NINA MAE MCKINNEY.



SANDERS OF THE RIVER COMPLIMENTS A NATIVE CHIEF ON HIS ELABORATE PERSONAL ORNAMENTS: LESLIE BANKS AS THE FAMOUS EDGAR WALLACE CHARACTER IN THE FILM WHOSE FIRST NIGHT IS FIXED FOR APRIL 2, AT THE LEICESTER SQUARE THEATRE.

"Sanders of the River," the London Film Productions' version of Edgar Wallace's novel, is to have a gala première at the Leicester Square Theatre on April 2, in aid of the Newspaper Press Fund. Sir George A. Sutton, President of the 1935 Festival of the Newspaper Press Fund, feels sure that the receipts of this notable first night, arranged by the generosity of Mr. Korda, will do much to pay off the deficit which recent demands on the Newspaper Press Fund have caused. The

patrons of the presentation include the Duke and Duchess of Westminster, the Earl and Countess of Rosebery, and many other notable people. In order that the African atmosphere should be correct, the "Sanders of the River" company was in Africa for four months, where special facilities were granted to the producers by District Commissioners and native chiefs. Part of the film, however, was made in England, and the stills we reproduce were taken at Shepperton.



ALL the pictures, sculpture, bronzes, and jade gathered together under one roof on the Chelsea Embankment by the veteran Mr. George Eumorfopoulos (now in China helping to choose works of art for the exhibition which opens at Burlington House in November)—all these, with a thousand pieces of pottery and porcelain, are the property of the nation. The remaining ceramics (331 items) are for sale, and will be shown to the public next week at the Bluett Galleries, in Davies Street, W.1. Most of them are duplicates of examples which are already in the national collections, and this show provides the average man with a unique opportunity of acquiring something good, genuine, and interesting from the greatest private accumulation of our generation at prices which range from £1 to £1400. Every item has been illustrated and described in the six-volume catalogue published some years ago, and the sixty-page catalogue of the present exhibition is compiled



1. A DISH DECORATED WITH REMARKABLE VITALITY WITH A TIGER LOOKING UP AT A CLOUD: A YUAN DYNASTY PIECE; THE DESIGN IN BLACK AND BROWNISH RED. (DIAMETER, 11'85 IN.)

Reproductions by Courtesy of Messrs. Bluett.

verbatim from this famous work. It can, therefore, be taken as at once thorough and authoritative.

The first two illustrations give, as far as is possible in monochrome, an idea of the range of price and quality. Fig. 2 is an example of the beautiful purplish-grey ware known as Chün Yao (Sung Dynasty, 960-1280 A.D.), and the most expensive piece in the exhibition. Price, of course, depends upon rarity—not always upon beauty: this is both rare and beautiful. The quiet, restrained colouring is still fresh in my mind's eye; the simple shallow form which looks so effortless, but which is actually the result of profound thought, is alone obvious in the photograph. As I write, the second movement of Beethoven's Symphony No. 7 is just beginning on the wireless: bowl and music have this much in common at least—they both sprang from the minds of men who were incapable of mean trivialities. I pause and listen; and now the third movement springs into being with tigerish vivacity, and the noble beast of Fig. 1 dances

A PAGE FOR COLLECTORS.

CHINESE CERAMICS FROM THE EUMORFOPOULOS COLLECTION: AN EXHIBITION AT BLUETT'S.

By FRANK DAVIS.

to it. Odd how, though so much later in the world's history, this creature is own brother to the horses and bulls of the early Greek vases from the Revelstoke Collection which appeared on this page last week. The technique, painting in black and brownish red slips, is different, and the whole scene more dramatic; but there remains, I suggest, a very close relationship, a certain indefinable poise and gravity, which bring the sixth century B.C. in Greece and the thirteenth century A.D. in China within speaking distance.

Yes, I know definite traces are to be found of direct influence a thousand years earlier in the Han period, but this is something far more subtle. Incidentally, no one, I think, has investigated this type of pottery from the point of view of its decoration alone. Scientific expert research has given us invaluable information about the purely technical aspect of early Chinese pottery and porcelain—information which is essential to a real knowledge of the subject. It is so good and so sound that many not too earnest enthusiasts have been frankly bored without daring to confess it. Some day a man will come along who will shock orthodox opinion by looking at Sung and later pots and dishes from the point of view of the draughtsman: he won't be the least bit interested if the glaze stops short of the base by one eighth of an inch, and will merely value his piece by the excellence of the painting upon it, its fine, free line; he will judge it as he judges an Old Master drawing. Such a man will presumably decide that Fig. 1—one of the least expensive pieces in the exhibition—is of greater interest to him than the very rare and very beautiful Fig. 2: he will resign that quite happily to the millionaires, and content himself with a type which has an aesthetic quality which has not yet attracted too much attention.

The T'ang Dynasty (618-907 A.D.) tomb attendants, so engagingly photographed in marching order in Fig. 3, are worthy representatives of that great army of mounted and dismounted grooms, bandsmen, dancers, and what-not which makes an immediate appeal to popular taste: such things are always so intriguing that it is easy to forget what excellent things they are as works of art. The T'ang potter who specialised on funeral furniture of this character had much in common with our own mediaeval sculptors; could we bring him back to earth, he would feel quite at home wandering round Worcester or Chartres.

He would be puzzled, no doubt, by Christian doctrine, but he would have little difficulty in understanding

his task a zest for life and a skill in modelling which we find wholly admirable. The details of this little group are worth attention, if only because each figure has so strong a personality of its own: incidentally, such models help a great deal in deciding arguments about early dress and equipment. Thus (reading from left to right) the first mounted man wears a mailed helmet like a Crusader, body armour reaching below the knees, trousers and boots; the horse appears to be caparisoned in leather. The rider holds a pennoned lance, which rests in a socket by his right boot.



2. THE MOST EXPENSIVE OF THOSE CHINESE CERAMICS FROM THE EUMORFOPOULOS COLLECTION WHICH ARE TO BE SOLD: A BEAUTIFUL BOWL OF CHÜN YAO WARE, COLOURED A DELICATE PURPLISH GREY. (SUNG DYNASTY; DIAMETER, 10'1 IN.)

The lady at the back is riding astride in a turbaned headdress. The horseman in front of her wears a hooded cap with two fillets falling down in front, and a long coat with narrow sleeves. Next comes a bandsman with hands raised, in a high headdress and robe with wide sleeves; and, finally, a girl riding astride wearing a sun helmet and with her hair hanging down her back and bound with a ribbon—an oddly charming schoolgirl fashion.

A number of items, unimportant in themselves, are interesting because they are eighteenth-century imitations of Sung wares. There was presumably no intention to deceive when they were made—the older types were much admired, and these copies found a ready market. They are not difficult to distinguish from their models; the colour is just too refined, and the glaze too bright. Having correctly placed these pieces for what they are, you may—unless you are actually handling it—classify a fine sturdy, apple-green bowl (No. 35) as belonging to the same type, not, perhaps, so late as the reign of Chien-Lung, but hardly later than Ming. It is catalogued as T'ang. It gives the impression of having come from a high-fired kiln, contrasting oddly with its two predecessors (Nos. 33 and 34), marked as "T'ang or later," whose graceful, classic form is of great distinction, and which are surely low-fired.

T'ang earthenware—see the works of Mr. R. L.

Hobson *passim*; they are indispensable—is relatively soft, with a low-fired lead-glaze. It was during the Sung Dynasty that porcelain began to make its appearance. The same great authority points out that the term "includes, besides the white translucent material, grey and dusky bodies which have been fired to such a state of vitrification that they emit a musical note on percussion. This ringing note is the principal criterion of the early porcelain in China." They are to us an odd people dragging music into ceramics, and putting a special value—almost a metaphysical value—upon the notes uttered by finely carved jades. With all our liking for their art, and our earnest efforts to understand it, I still wonder sometimes whether we can ever look at these things through their eyes. It is more than likely that the highly cultured Chinese feels we admire the masterpieces of his ancestors for wholly irrelevant reasons, but is far too polite to say so.



3. T'ANG TOMB ATTENDANTS: A PROCESSION HEADED BY A WARRIOR CURIOUSLY LIKE A CRUSADER (9'6 IN. HIGH), WHO IS FOLLOWED BY A LADY RIDING ASTRIDE, A HORSEMAN WEARING A HOODED CAP, A MAN WITH HIS HANDS RAISED AS THOUGH PLAYING A MUSICAL INSTRUMENT, AND A GIRL ON HORSEBACK WEARING A SUN HELMET, AND WITH HER HAIR, WHICH HANGS DOWN HER BACK, BOUND ROUND WITH RIBBON.

the point of view of the men who were not afraid to be witty as well as edifying in stone or wood. Like them, he worked for solemn occasions, and brought to

PARISIAN LIFE AS FORAIN SAW IT: A NOTABLE LONDON ART SHOW.

FROM THE EXHIBITION OF SELECTED PICTURES BY J. L. FORAIN (1852-1931), AT THE GALLERIES OF ARTHUR TOOTH AND SONS, 155, NEW BOND STREET.



"L'EXPERT ET LE COLLECTIONNEUR."



"LE DÉPART DE L'ENFANT PRODIGUE."



"AU CASINO."



"AU SKATING."



"SCÈNE DE TRIBUNAL."

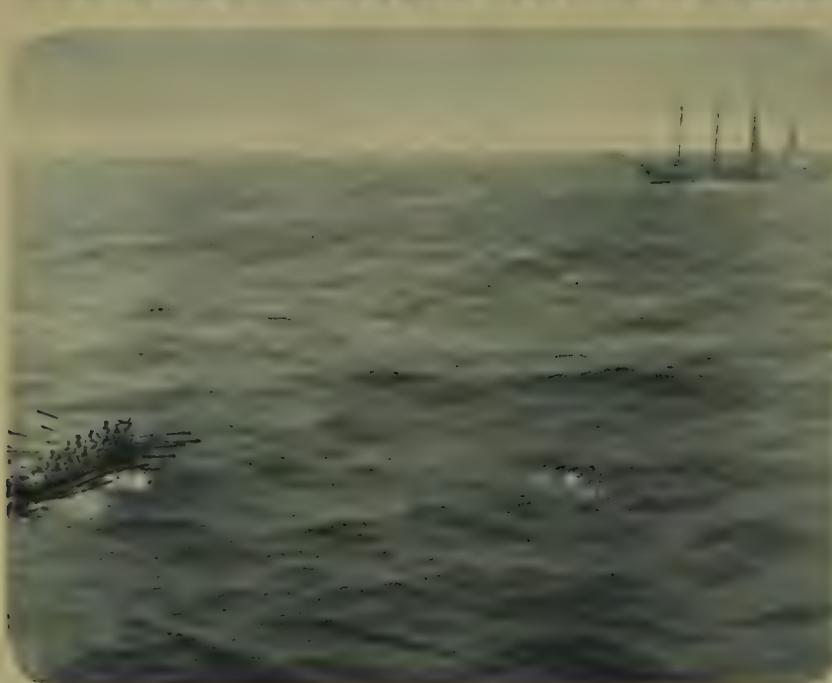


"LE PRÉTOIRE."

An important exhibition of paintings by the famous French artist, Jean Louis Forain, was opened recently at Messrs. Tooth's galleries in New Bond Street, to continue until April 6. Forain is chiefly remembered as the ironical cartoonist and illustrator who figured prominently in the Dreyfus controversy, and during the war helped to maintain the fighting spirit of France. The exhibition exemplifies his work in other subjects, drawn from society and sport, the theatre, the casino, and the law courts. This last phase is finely represented in the tribunal

scene (reproduced above) showing an altercation between opposing counsel. This and another legal scene were lent by Madame René Siblat. The exhibition constitutes a satiric panorama of Parisian life, as Forain saw it, twenty or thirty years ago. He was born at Reims in 1852, and first studied under Gérôme at the École des Beaux Arts. Some of his best work appeared in "Rire" and the "Courier Français." He exhibited at the Paris Salons of 1884 and 1885 and in this country became an honorary R.A. in 1930. He died in 1931.

S.O.S. AT SEA: "AUSTRALIA" AND "SETH PARKER."



H.M.A.S. "AUSTRALIA" (WITH THE DUKE OF GLOUCESTER ON BOARD) ANSWERS THE SECOND S.O.S. CALL: HER BOAT PULLING TOWARDS THE FOUR-MASTED SCHOONER "SETH PARKER," IN THE PACIFIC.



ONE OF THE "SETH PARKER'S" CREW (IN THE WATER ON LEFT) BEING HAULED BY LIFE-LINE TOWARDS H.M.A.S. "AUSTRALIA'S" BOAT: A PHOTOGRAPH TAKEN FROM THE SCHOONER.



NINE MEN FROM THE "SETH PARKER" BROUGHT ABOARD THE CRUISER "AUSTRALIA": RESCUED AND RESCUERS COMING ON DECK FROM THE LIFEBOAT AFTER IT HAD BEEN HOISTED UP TO THE DAVITS.

The cruiser "Australia," bringing home the Duke of Gloucester after his Australasian tour, was diverted 300 miles from her course by answering S.O.S. calls from the four-masted schooner "Seth Parker," and the delay modified the Duke's subsequent programme. The schooner was captained by Mr. P. S. Lord, an actor and broadcast entertainer, who left Portland (Oregon) last December on a world cruise. The first S.O.S., on February 8, stated that the schooner was in peril of capsizing in a cyclone off Tahiti. When the "Australia" arrived the danger was past, and she continued on her way. Later, however, she received a second call from the "Seth Parker" (saying that she had sprung a leak and her rigging was gone), and again went to her aid. A lifeboat from the cruiser took off nine men, who had to jump into the water, but Mr. Lord and four others remained in their ship. The rescue was effected in severe squalls and a heavy swell. The "Australia" stood by till the U.S. Navy tug "Ontario" arrived and took the schooner in tow, whereupon the cruiser proceeded on her voyage.

SAFETY BY ROAD: SPEED LIMIT AND PEDESTRIANS.

The new speed limit of 30 miles an hour in built-up areas, for motor-cars and motor-cycles, came into force throughout the country at midnight on March 17, and it is an offence to exceed that limit except in certain sections of road specially exempt. The term "built-up" indicates a road lighted by lamps not over 200 yards apart. For motorists entering such an area signposts have been erected bearing the number "30" on a red disc, while the exits are shown by a circular sign with a black bar across a white background. In a recent broadcast message, the Minister of Transport, Mr. Hore-Belisha, appealed to motorists to make the new regulations a success, and added: "Will pedestrians and other road-farers play their part also, and use the King's highway with an added caution and consideration? We must by every means open to us, even at some personal inconvenience, attempt to reduce the extent of that bereavement and suffering which the casualty lists week by week reveal." In some districts special pedestrian signals and pavement barriers have been provided.



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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AS over three hundred private motorists entered for the Royal Automobile Club's Rally to Eastbourne, there is practical evidence that these



PRICED AT £285: THE 1935 STANDARD "SIXTEEN" DE LUXE SALOON.

competitions are welcome by the ordinary car owner who seeks a tour with a "porpoise" in it, as Alice in Wonderland remarked. Unfortunately, the R.A.C. rally, taking place so early in the year, prevents a larger entry, as not everybody can spare a week away from home and business at this season. But those who did compete enjoyed it thoroughly, as a new route for all the competitors (except those starting from London) was laid out from North to South Wales through a diversity of countryside, picturesque and entertaining, although little time was allowed to inspect the beauties, as one had to maintain an average road speed of 26 miles an hour to keep to the schedule. This was a reward from struggling from Newcastle-on-Tyne across Westmorland to Liverpool, through the new Mersey

Royal Scottish Automobile Club, 163, West George Street, Glasgow. This will be a splendid holiday tour for the everyday motorist. Also there are no stunts to require professional-like training for; just ordinary driving, braking, and acceleration.

Compulsory driving tests for motor drivers have been postponed, because the machinery for performing this work is not yet in full working order. At the same time, the Ministry of Transport are requesting all motorists who obtained their first driving licence on or

Tunnel to Birkenhead, Welsh Corner and St. Asaph to Llandudno, thence down to Tenby, Carmarthen and Brecon, back to England to Leominster. A very lovely run for tourists, and with many, many places to visit to see their old castles and other sights. From Leominster across England to King's Lynn, and thence to Eastbourne, is another part of the Rally course which makes an interesting journey for sightseers. But my advice to those going on this pleasure trip is to set no time limits, nor to fix the night stops beforehand. The routes are so full of admirable inns with clean beds that you can hardly fail to be satisfied wherever you make up your mind to halt. But to those motorists who would like to take part in a Rally let me recommend the Scottish Rally, starting on June 10 to June 14

from Stirling and finishing at Glasgow after a complete tour of the Highlands. Entries at three guineas per car close on May 15, and must be sent in to Mr. Robert J. Smith, C.A., Secretary,

after April 1, 1934, to apply for the official form asking to be tested as soon as possible. The forms can be obtained where driving licences are issued, and, I believe, later at all money-order post offices. On the other hand, Lord Trenchard has issued a warning to motorists in the London area that, starting from March 18, a 30-miles speed limit will be in force. So we are back again in those evil days of police traps, only it is 30 m.p.h. instead of 20 m.p.h. as the limit. I am prepared to expect a higher number of accidents, in London at any rate, by this speed limit, as it will drive private cars off the main streets to hurry and scurry along the back lanes at 30 miles an hour, which often is too fast with tradesmen's carts and bicycle boys cutting their corners in such residential areas. Also, as it was in the days of the old twenty miles an hour limit, good and careful drivers will be caught and fined because they may happen to be unlucky, and really dangerous drivers never receive a summons.

[Continued on page 496]



IN APPROPRIATE SURROUNDINGS: THE SINGER AIRSTREAM 11-H.P. SALOON. It should be noted how the flowing lines harmonise with the planes in the background. The car, which costs £300, is equipped with independent front-wheel springing and fluid-drive transmission.

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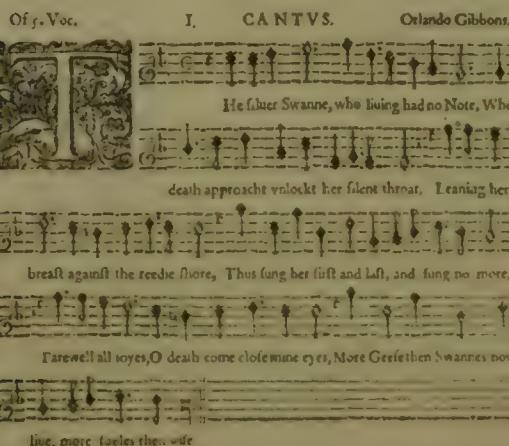
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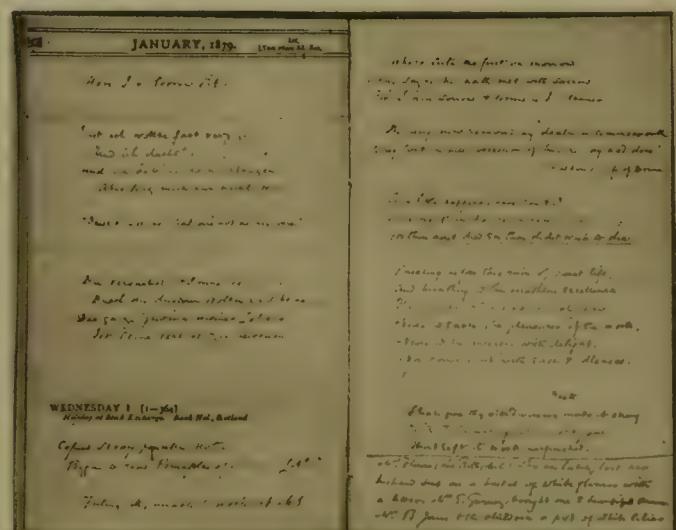
Sale, April 4th.—Water-colour drawing by J. M. W. Turner: Sisteron, Basses Alpes.



Sale, April 3rd.—A portion of a page of Orlando Gibbons' Madrigals.

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Sale, April 9th.—An Autograph Diary of George Eliot.

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Of Interest to Women.

SUITS—PERFUMES—JEWELS.



For the Great Outdoors.

The vogue for the tailor-made daily increases; therefore Debenham and Freebody, Wigmore Street, have contributed a trio of suits to this page. The model in the centre is of Yorkshire tweed, reinforced with a velvet waistcoat cut on the same lines as a man's. Although the cost is only seven and a half guineas, the coat has a stand collar and velvet buttons. A cape accompanies the tailored suit on the left below; it is expressed in blue and white check tweed. Note the careful arrangement of the cape at the shoulders, the neat leather belt and patch pockets. Inverted pleats appear at the sides of the admirably tailored skirt.



Again Checks.

It is a suit of a totally different genre that is seen on the right. It is expressed in a material with an angora finish. The colour is Cambridge blue, while the cravat is of Oxford blue taffeta. As will be seen, the dress has long sleeves and a belt; while the check cape is a separate affair. Another important feature is the slits through which the arms may be passed. Neither must it be overlooked that the hats are also sponsored by Debenham and Freebody.

Jewels of Great Beauty.

"In form and colour, weight and sheen, each was so like the other that experts failed to tell the real from its synthetic brother." This phrase has on more than one occasion been applied to the Ciro pearls, which are worn by the leaders of fashion all the world over. It is not only in pearls, but in other gems that this firm excels. A slight idea of the beauty of the design of their bracelets may be gleaned from the illustrations at the top of this page, and then there are earrings, clips, and other ornaments that have passed the most severe of all censorships—that of the goddess Fashion. An illustrated brochure will be sent gratis and post free on application to Ciro, 178, Regent Street. It shows that the jewellery is of great beauty, if it is of little cost.

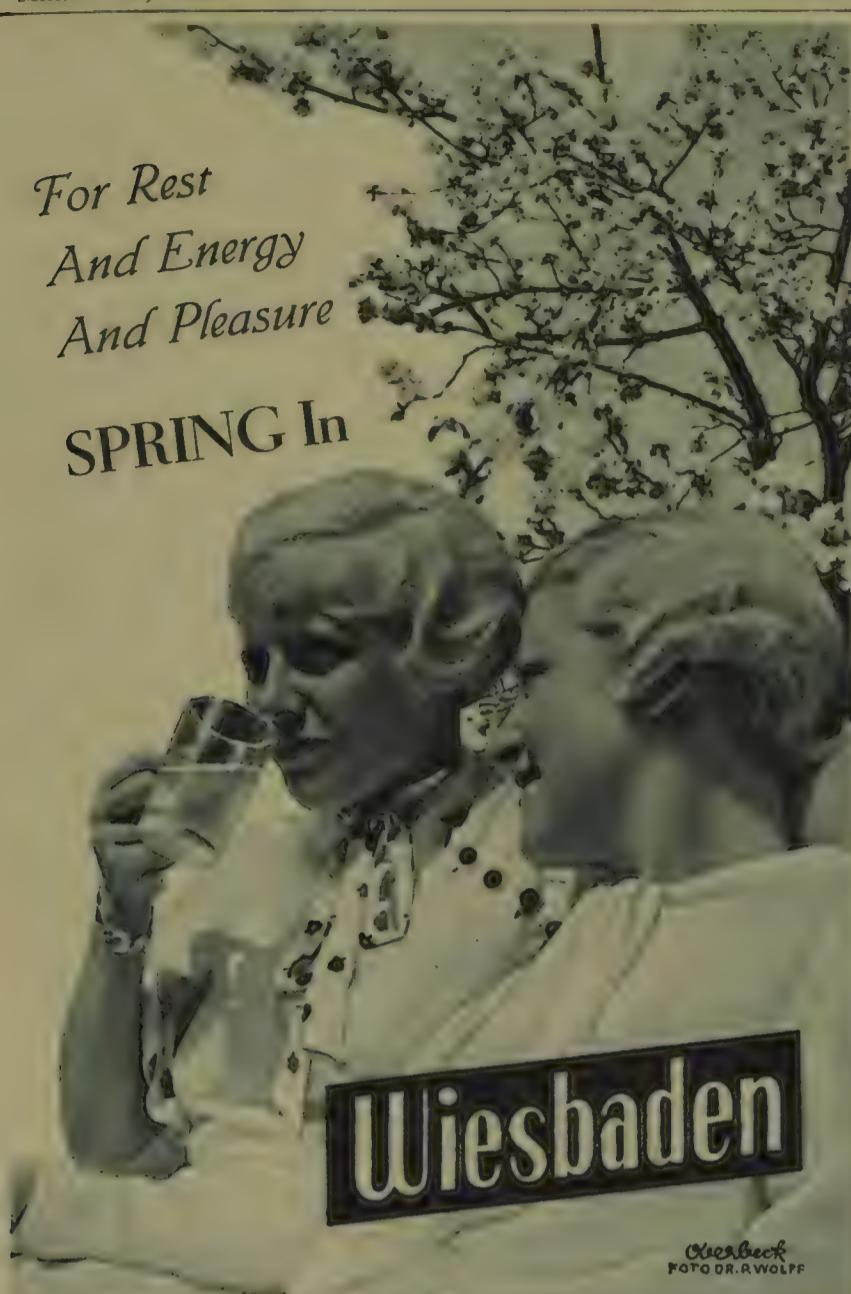
Also "Schiap" and "Soucis."

"Thank you," say women of understanding to Schiaparelli, "for giving us three perfumes." "Salut" for the evening; it reveals and accentuates personality, and is distinctive in every way. Its packing is artistic, as may be seen from the illustration above. "Schiap" for outdoors. Riding, golfing, motoring, and tennis are some of the sports to which this scent gives increased charm. And the last of the trio, but by no means the least important, is "Soucis" for the day. It is subtle, discreet, remarkably balanced, and instantly creates an atmosphere of captivating distinction. Les Parfums de Schiaparelli are sold by all stores of distinction, or they may be obtained direct from 6, Upper Grosvenor Street, London.



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PYORRHŒA?

— NOT ME!



“JOAN'S SO ATTRACTIVE!” said her friends, “such beautiful teeth!” And indeed she was proud of their whiteness. She cleaned them carefully every day, her precious pearls.

WHAT HER TOOTHBRUSH REVEALED. One day, however, she noticed her toothbrush was slightly pink, and found that her gums were bleeding. She hurried to see her dentist. He told her that this was one of the earliest symptoms of Pyorrhœa, but that there was no need for alarm, yet. She had sensibly come to him at once. He explained about Pyorrhœa.

THE CAUSE OF PYORRHŒA. Modern conditions and unsuitable diet are responsible for lowering the natural resistance of the mouth tissues—thereby inviting the dread Pyorrhœa germ, which lies hidden for years. Fine white teeth are often deceptive. The simplest way to ensure healthy resistance is by regular care of the gums.

DARE YOU NEGLECT IT? Gums that are neglected become flabby and unhealthy, and eventually lead to Pyorrhœa. Pyorrhœa has tragic effects—*good* teeth are lost as well as bad, and a general poisoning of the whole system takes place. Once Pyorrhœal symptoms have appeared, only your dentist can give you treatment—sometimes a long and disheartening business.

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- When next you see Forhan's displayed—buy then and there!

Forhan's
for the gums

THE CHRONICLE OF THE CAR.

(Continued from Page 492.)

It is a stupid business, as it is reducing skilled driving according to the condition of road surface and to the traffic conditions, with bursts of a few yards at 40 or 50 miles an hour and an average speed of 25 miles an hour, to an endeavour to keep up to the limit, so running risks. Also it is highly probable it will bring about the greatest traffic congestion that London's streets have ever seen, as no one will dare to accelerate to pass slower vehicles fast enough to overtake them quickly so as to leave the two vehicles abreast for the minimum space of time. Slow passing causes most head-on crashes. You have only to take a motor run round one of the Royal Parks, Hyde Park, for instance. Any rumour of police traps, and the procession closes up; at turning points at the gates the queue of cars increases to such a length that, instead of clearing inside the usual two minutes, they do not get away in ten minutes when the traffic policeman releases one line to allow another to flow onwards. So the other lines have to wait longer and congestion increases in their vicinity. The whole idea of the round-about at Hyde Park Corner was to accelerate the traffic. Large numbers of cars to-day can accelerate from a standing start to over 30 miles an hour in 10 sec. or thereabouts. One sees them do this from the halt opposite St. George's Hospital across Hyde Park Corner to enter the Park, where the driver slows down to the legal rate. The sooner the cars are into the Park the better for the other traffic. But Lord Trenchard's policemen will not help towards this. There will be much less jumping off the mark for fear the car behind you contains "an informer." Motorists will hope that this example will not be followed in other

parts of the United Kingdom, as it offers a wonderful opportunity for the bandit to "hold up" drivers in deserted "built-up" areas with little traffic.

For a considerable period prolonged research has been made by the Institution of Automobile Engineers to endeavour to lessen the prevailing bogy of cylinder wear. This is considered to be the most serious problem technically in motor engineering to-day. Consequently, it is not surprising to learn that far-reaching developments are taking place in engine lubrication. It is understood that a leading British oil company will shortly introduce a new lubricant for car engines which will have the outstanding feature of reducing cylinder bore wear. Present-day cars give a long, useful life to their owners, and the only serious expense is the need of having the cylinders re-bored and larger pistons fitted after the car has run a certain mileage. The latter differs, of course, with various cars. Some engines have needed it after a few thousand miles. Therefore, anything which can put off the necessity for this re-boring as long as possible will further help to make motoring cheaper than ever. Cars have never cost so little money as at present, and never were they fitted with so many useful accessories.

THE RICHEST ARCHAEOLOGICAL SITE IN CHINA.

(Continued from Page 481.)

"Fig. 12. On the left is a small bronze pipe-shaped wine-ladle, probably used with the wine-container (Figs. 10 and 11), since the *k'uei* dragons on the neck of the vessel and that on the end of the ladle handle are approximately the same. On the handle a ram's head stands out in full relief. On the right is a hemispherical bronze wine-ladle, with handle socket which had contained a wooden

handle. The design on the socket is that of a *t'ao-t'ie* face, with conventionalised cicada, and in the latter is the pictograph for 'son' which is found on several other objects of this group. This ladle was probably used with the wine-container called a *chia* (No. 3 of the coloured illustrations on page 480).

"Figs. 13 and 14 show a small bronze wine-container of the *tsun* type, with a cover. It is elliptical in shape, and both the lid and the vessel are covered with intricate, incised designs, of conventionalised *t'ao-t'ie*, *k'uei-lung*, cicada, and bird designs, with a five-comma pattern on the knob of the cover. The designs are more easily seen in the line drawings of the cover and the side of the vessel (Fig. 13). There is no inscription on the vessel."

Among modern sporting pictures, an outstanding example is the painting of the famous Grand National winner—"Kellsboro' Jack," by Lynwood Palmer. An excellent coloured reproduction of this work, which shows the horse, with his trainer and jockey, against a beautiful landscape background, has been published by Messrs. Frost and Reed, Ltd., of 10, Clare Street, Bristol. The first issue consisted of signed *remarque* artist's proofs, strictly limited in number to 250, and sold at eight guineas each. The price in the United States and Canada is \$48, duty paid. There will also be a "second state" issue (expected shortly) of unsigned copies at two guineas each. This important sporting print measures 22 by 14½ inches. The title of the picture records that Kellsboro' Jack (by Jackdaw — Kellsboro' Lass) owned by Mrs. F. Ambrose Clark, bred by H. M. Hutchinson, Kells, Kilkenny, trained by Ivor Anthony, and ridden by Dudley Williams, won the Liverpool Grand National, 1933, carrying 11 stone 9 lb., in 9 min. 28 sec., a record for the course.

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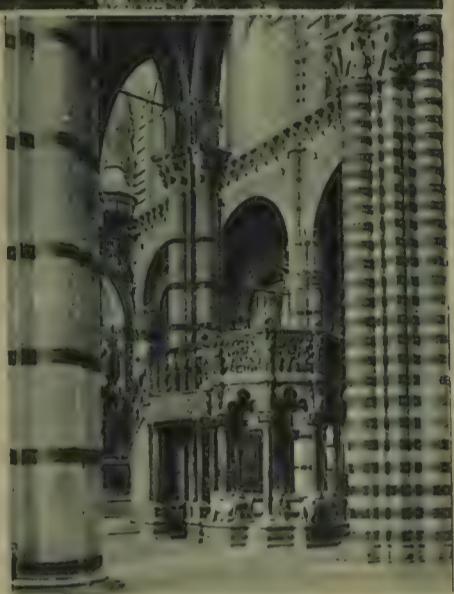
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A MIRROR OF MAJESTY.

(Continued from Page 464.)

though her eyes are excellent good, and not anything in her face that in the least degree can shock one. . . . Her conversation, as much as can be perceived, is very good."



A MATCH WHICH PRODUCED ONLY FRIENDLY DEMONSTRATIONS, DESPITE RECENT INTERNATIONAL QUESTIONS: THE CAPTAINS OF THE GERMAN (LEFT) AND FRENCH FOOTBALL TEAMS EXCHANGING BOUQUETS BEFORE PLAY AT PARIS.

A crowd of 50,000 enjoyed an Association football match between France and Germany in Paris on March 17—the day following the introduction of conscription in Germany. When the German team appeared they were given a spontaneous ovation, and the game was played in a most friendly manner. The Germans won 3—1.

But the marriage did not run smoothly long. The Queen resented Lady Castlemaine's wish to be appointed a Lady of the Bedchamber; and Charles wrote angrily to Clarendon (who had supported Catherine's protest) that if anyone hinders "this resolution of mine, I will be his enemy to the last moment of my life."

With the sale of Dunkirk, Charles took the first step in his policy of secretly promoting friendship with France. "I consider nothing of greater value than the intimate friendship between the King my brother and myself," he wrote to the Duchess of Orléans, to whom he disclosed his plans more freely than to anyone else, and who acted as his intermediary with Louis. But Parliament resisted his secret plans almost as obstinately as if it had known about them. Charles was obliged to withdraw the Declaration of Indulgence which, with its concessions to Roman Catholics as well as Dissenters, would have pleased the French King. "I need not tell you how I love Parliaments," said Charles, in one of the speeches he made to that assembly; but, like many of his statements, it was more tactful than truthful. However, Parliament enthusiastically supported the idea of a Dutch war, partly, no doubt, because it was also to be a war against France. Charles's diplomacy miscarried; he could not get the French on to his side. "I would not be thought to have so brutal an inclination as to love war for war-sake," said the King in his speech to Parliament. "I am compelled to enter into a war for the protection, honour and benefit of my subjects." When the Peace of Breda closed hostilities between the weary nations, this aspiration was only partially realised. We gained some territory, but had the mortification of seeing the Dutch fleet in the Medway. The Plague, the Fire of London, and shortage of money all handicapped us. Charles was not unduly disturbed, but the people demanded a scapegoat, and found one in Clarendon. "His behaviour and humour were grown so insupportable to myself that I could no longer endure it," the King wrote to Ormonde.

With Clarendon's flight, a new era begins. The Secret Treaty of Dover, the influence of the Cabal, the Declaration of Indulgence, the third Dutch war, fought in alliance with Louis, were all milestones in Charles's policy of friendship with France, toleration for Catholics, and personal rule without the interference of Parliament. The Popish Plot, which brought the country to the verge of civil war, nearly undid for the King the work of years. But, as always, he kept his head. "I now intend to acquaint you," he said nonchalantly to Parliament, "(as I shall always do with anything that concerns me) that I have been informed of a design against my person by the Jesuits, of which I shall forbear any opinion." His coolness carried the day. In 1681 he dissolved the last of his Parliaments, and thenceforward ruled without one.

The courage, patience, industry, and far-sightedness displayed in these letters substantiate the claims Mr. Bryant makes for Charles II. He is an impressive, as well as a charming, figure. His insincerity is often a matter of opinion, but the dignity, grace, and humanity which invariably characterise his utterances (e.g., "For the indecency of the word *force* I would willingly have left it out") are matters of fact, not of opinion. Mr. Bryant is perhaps inclined, whenever possible, to give him the benefit of the doubt. The appointment of Lord Ossory, for instance, to command the troops in Tangier may have demonstrated Charles's confidence in Ormonde, Ossory's

father; but it was an appointment which, as Evelyn's Diary shows, meant certain failure, and it almost broke Ossory's heart. However, this is a small point in a book the editing of which commands one's utmost admiration.

"Charles II. and Madame" is a book, if not for specialists, at any rate for those who have made a considerable study of one period of Charles's reign. The correspondence between Charles and his sister, Henriette Anne, Duchess of Orléans, covers the years 1659 to 1669. Politically it is important as revealing the negotiations that preceded the Treaty of Dover; from the literary and human standpoint it is valuable for its revelation of a touching and beautiful friendship. Mr. Hartmann has been able to add to the collection several letters hitherto unpublished, and to draw upon the actual secret documents which passed between the Courts of England and France—documents only recently discovered.



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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

SITGES—ON THE COAST OF CATALONIA.

THE coast of Catalonia, in Spain, has many a beauty spot, and one of these has developed within very recent years as a seaside resort, with



SITGES: A GENERAL VIEW SHOWING THE SPLENDID PROMENADE BY THE SEA; WITH THE GARRAF HILLS IN THE DISTANCE.

attractions which give it a high place among such resorts and entitle it to be much better known than it is—in this country. Sitges is its name, and it has the advantage of being quite close to Barcelona, and hence is easily accessible. It has a situation close to the great granite hills of the Garraf, which shelter it from northerly winds and give it a fine scenic background, and on the shore of a small bay which is ideal for a health resort. It has, too, a dry, sunny climate which makes it very alluring at this time of the year.

Though modern as a holiday centre, Sitges, small as it is, dates back to the tenth century, when John I.

sold the town and its castle to Barcelona, and during the Catalonian revolt, in the year 1649, it was besieged by the troops of Philip IV., and eventually it was taken and sacked. The old town is picturesquely built, with narrow, winding streets and houses of bygone style, but it is clean and well kept, and there is plenty of life and colour in that part of it which abuts on the shore and is known as San Sebastian beach. The parish church, in a commanding position on a small headland lends charm to the town; and it is fortunate in possessing a museum at Cau Ferrat established by Santiago Russinol, the poet-painter, who lived in Sitges for some years and bequeathed his house and his fine collections of Catalan iron-work and pottery, glass, and of gold and silver and other metal-work, Spanish and Italian sculptures, and Spanish paintings, some by El Greco, to the town of his adoption. Near Cau Ferrat is an interesting group of buildings known as the Maricel, in a fine situation on rocky ground overlooking the sea.

The modern site of Sitges is one of wide, shady avenues lined with pretty villas, garden-fronted, up-to-date hotels, and a splendid promenade along by the sea, two miles in length, flanked with trees and open to the sea, which leaves a fine stretch of firm, sandy beach with a very gradual slope to the sea which renders bathing safe and extremely enjoyable. Sitges also has a casino, with a large open-air swimming pool close to the

sea; a golf-course and several tennis courts, and a motor-racing track; whilst roads in the neighbourhood are good, and interesting excursions can be made to neighbouring places. For instance, there are beautiful coves on the coast at Terramar near by, ideal for a picnic; at Villanueva y Geltrú there is an old twelfth-century castle; Villafranca del Penedès has its Basilica of Santa Maria; there are the famous monasteries of Montserrat, Poblet, and Santas Creus; the ancient city of Tarragona, with a history pre-Roman; and the gateway through which Latin civilisation entered into Spain is not far off, with its wonderful relics of classical times; and then one can always be sure of spending a day with the greatest of pleasure in Barcelona, that marvellous combination of the old and the new, with its vivid scenes of Catalan life, its far-famed hotels and restaurants, its splendid thoroughfares and their fine shops, and the Tibidado, its magnificent view-point. Moreover, the journey from Sitges to Barcelona is a very easy one, and can be made by car or by light railway in quite a short time.



THE OLD TOWN OF SITGES: A VIEW SHOWING THE PARISH CHURCH, WHICH STANDS IN A COMMANDING POSITION ON A SMALL HEADLAND, AND FISHERMEN'S BOATS DRAWN UP ON THE BEACH.

Photographs by Oficina de Turisme de Catalunya.



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This Extra Number will be apart from the usual issues of this paper, and will, therefore, require a special order. It will rank with the famous Record Numbers published by "The Illustrated London News" in the past. It will be bound in a most attractive Special Cover, and it will contain Numerous Pages in Full Colours and Gold and Hundreds of Illustrations in Photogravure; with Articles by Famous Writers and Experts. On Sale April Seventeen.

The price of this Record Number of the King's Twenty-Five Years' Reign will be Five Shillings. (Including postage and packing: Inland, 5/9; Foreign, 6/1; Canada and Newfoundland, 5/4. If sent by Registered Post, 3d. extra in each case.)

MAY 4 ISSUE (TWO SHILLINGS)

This Number, which will be superb from cover to cover, with a quantity of colour, will deal with their Majesties in person, showing what their beneficent reign has done for the Nation. The issue of May 4, will deal chiefly with the personalities of our Great King and Queen. It will not be in a sense a history of the twenty-five years' reign, but will show how much the Royal House means to the loyal subjects of the Crown.

In addition, all the preliminaries of the Jubilee Celebrations will be dealt with *in-extenso*. The chief participants, the preparations and the staging of the great events will be illustrated, in colour and in monochrome, so that the Number will form an admirable guide to the pomp and splendour of the following week.

MAY 11 ISSUE (TWO SHILLINGS) COVERING ACTUAL CEREMONIES

The issue will contain all the best illustrations of the actual ceremonies dealing with the Silver Jubilee, in such a way that even those who are unable to witness them will be almost able to feel that they were present in person.

The processional ride of their Majesties and the ceremony in St. Paul's will be presented in a specially spacious way.

Everything of interest dealing with the actual events of the most eventful days will be covered most strikingly so that the Number will be a permanent record of the rejoicings and thanksgivings for the reign of the King and Queen.

This will not be in any way a retrospective number; it will be of an entirely topical character and will be one that everyone who rejoices with us in the fortunate completion of their Majesties' twenty-five years of unremitting efforts for the good of their Country, must procure and keep as a memento of the great occasion.

ILLUSTRATED NEWSPAPERS JUBILEE NUMBER PROGRAMME

THE SPHERE SPORTING AND DRAMATIC

MAY 4 (TWO SHILLINGS)

The issue of "The SPHERE" for May 4th (the Saturday preceding the actual day of celebration, Monday, May 6), will take the form of a record of the King's reign from May 6, 1910 (the day of his accession) to the present day.

The chief feature of this issue will be a personal narrative from the very able pen of one who has shared in many of the great incidents of the reign. It will appear under the title of "Twenty-five Years a King" and will be copiously illustrated from all available sources. Many of the events have been pictured by Mr. F. Matania, R.I., "The SPHERE'S" leading black and white artist, and a study of the wealth of material which the Editor is preparing reveals the fact that this record should prove a veritable cavalcade of pictorial splendour.

Many of the outstanding events will be pictured in full colours. Portrait painters of note will contribute studies of the King and Queen with scenes in the Royal residences. A special separate plate-portrait of His Majesty will be included.

MAY 11 (TWO SHILLINGS)

Every preparation is being made to make "The SPHERE" of May 11 a splendid, almost a living picture of the events in celebration of the Silver Jubilee of the King's reign.

This issue will form a record of the actual ceremonies, Royal and Civic, with which the wonder week of May will be marked. The foremost black and white artist of the day, MR. F. MATANIA, R.I., will picture a number of the main incidents, and will be supported by a band of distinguished artists specially selected and commissioned for this issue.

All the pictures will have actuality quality which have distinguished "THE SPHERE" in past years, and which will undoubtedly give this issue its special value as an historic document.

Special subjects will be reproduced in colour and the whole will be bound within a cover of exceptional artistry, designed by Millar Watt. It will convey in decorative form the sense of timeliness which lies within and will be a worthy addition to the family treasures.

MAY 3 (TWO SHILLINGS)

The Special Royal Jubilee Number of "The Illustrated Sporting & Dramatic News" will contain a complete pictorial and literary record of His Majesty's life as a sportsman. His career and achievements as a shot, yachtsman, race-horse owner, dog-breeder and farmer will be dealt with in detail by recognised authorities.

Lieut.-Col. Cyril Foley will describe His Majesty's brilliant career as one of the best shots in the world.

Major B. Heckstall Smith, recognised as a worldwide authority on yachting, writes with first-hand knowledge of the King's many successes with "Britannia," aboard which Major Heckstall Smith has sailed on many occasions.

The royal stables and bloodstock will be described by Mr. Cecil Leveson-Gower.

His Majesty's gundogs will be specially illustrated, and described by our Kennel Editor, Mr. A. Croxton Smith. A special set of photographs, for which royal permission was obtained, will be given.

In addition the issue will contain a number of beautiful coloured plates, some hitherto unpublished, showing the King shooting, yachting and racing.

It is confidently predicted that this issue will constitute the most complete and beautifully illustrated record of His Majesty's career as a sportsman yet published.

YOU ARE ADVISED TO PLACE DEFINITE ORDERS IN ADVANCE FOR THESE SILVER JUBILEE NUMBERS

Readers, and especially those readers who live overseas, are advised to order their copies NOW from newsagent or bookstall, or from our publishing office, 346, Strand, London, W.C.2. This is necessary to avoid disappointment, as the demand will certainly exceed the supply, very large as that supply will be.

The TATLER, The SKETCH, BYSTANDER
These popular favourites will be issued on the ordinary day of publication (Wednesday) in the weeks before, during and after the Celebrations. These will sell at the usual price of One Shilling.

"FROLIC WIND," AT THE ROYALTY.

A STRANGELY interesting play. No plot, with little action in the accepted sense of the word; a play that depends on the cumulative effect of its "talk." The six scenes of the first act did little more than present the characters. It presented them with the casual indefiniteness of real life, so that, at the fall of the curtain, as after a first meeting with strangers, one wondered vaguely, and not very interestedly, whether one would like them or not on a subsequent meeting. Four sisters live alone in a house famous for its hospitality to budding artists. They have a "niece" who is actually (by a stable boy, dismissed on discovery) the daughter of the youngest of them. The mother, grown amiably



CELEBRATING THE GERMAN WAR HEROES COMMEMORATION DAY IN ENGLAND: DR. VON HOESCH, THE GERMAN AMBASSADOR, LAYING A WREATH BEFORE THE GRAVES OF ZEPPELIN CREWS, AT POTTER'S BAR.

demented, revels in thunderstorms, as they remind her of the air-raids of her youth, when she sought love and shelter in the stables. There are delightful scenes between Sir Basil Bartlett as a young lover and Miss Veronica Turleigh as the beloved; and above all the players, brilliantly cast as they are, towers Miss Henrietta Watson. Her study of a "sex-repressed" woman is subtly done. A dominating woman with a "failing," which at first one attributes to drink, on second thoughts to dope, and then discovers is a passion for painting and collecting esoteric pictures. An unusual and stimulating play.

"Burke's Peerage, Baronetage and Knighthage" for 1935 is the ninety-third edition. Every year this classic work of reference is carefully revised and brought up to date, a colossal task, when it is remembered that Burke deals with the collateral as well as with the direct descendants of all the titled families of this country, and that its accuracy is unquestioned. This year there is an important addition to the illustrations at the beginning of the volume, for H.R.H. the Duchess of Kent, formerly H.R.H. Princess Marina of Greece, appears as fourth lady in the land, although, of course, Princess Elizabeth of York, though now fifth in order of precedence, retains her position as third in the line of succession to the Throne. In his preface the editor, Mr. E. M. Swinhoe, refers to the illustration of the combined arms of their Royal Highnesses the Duke and Duchess of Kent, and calls attention to the fact that this is the second time that the Danish royal arms have been introduced into the British Royal Family; for Queen Alexandra was a Princess of Denmark. He also points out that the new dignities conferred on Prince George are confined



THE NAZI SALUTE IN AN ENGLISH CHURCHYARD ON THE DAY AFTER CONSCRIPTION WAS REINTRODUCED IN GERMANY: THE SCENE AT THE POTTER'S BAR CEREMONY.

On the German War Heroes Commemoration Day, a day after the reintroduction of conscription had been decreed in Berlin, some six hundred Germans assembled round the graves of the crews of the two Zeppelins in Potter's Bar cemetery. A German Catholic priest and a German Lutheran pastor conducted a memorial service, and wreaths were laid.

to the historic Dukedom, the Earldom and Barony. The comparatively new titles of Marquess and Viscount have never figured in the titles of the Royal House. Burke's Peerage gives the coat of arms of every family dealt with in its pages, and, in addition to providing information as to the present members of it, gives concise, clearly printed accounts of the achievements of its ancestors and traces its lineage through the centuries. It is one of the great standard books of reference which must be included in the library of everyone who moves in the great world of society, diplomacy, business, or politics.

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G. G. Waitt, "The Outspan," Whitstable, Kent

FOR a hundred years the Kalevala has been the solace and the inspiration of Finns at home and wherever emigration has transplanted them. It is the national emblem as well as the national epic. Elias Lönnrot, who collected the Finnish folk-stories and gave the Kalevala its poetical form, has already been honoured on Finland's

stamps in 1931, in connection with the Finnish Literary Society's centenary. The three stamps now issued are not portraits, but are most artistic subjects drawn from his great work. Beautifully engraved, intriguing in aspect, they will assuredly lead some English collectors to wish to know more about the stories. The values are: 1½ mark

brown-lake, "Runonlaulajat"; 2 mark black, "Sampolaiva"; 2½ mark blue, "Kullervon Sotaanlahti."

A year ago the French Director of Posts disclosed that he had been trying to plan a series of stamps that would represent French

art more creditably than the present stamps. He showed a number of different designs, all furnished by well-known artists. Now, after long delay, the first of these new stamps has appeared. It is the 2 francs blue-green from a sketch by M. Laboureur engraved in intaglio, by M. Delzers. The subject is a Breton landscape, with a tower prominent in the foreground. The Gallic Cock is perched on the tower as a weather-vane. The bird which has often been suggested



FINLAND: CENTENARY STAMP OF THE KALEVALA.

as an appropriate subject for French stamps is to appear solus on one of the other new stamps, after a drawing by M. Galanis.

Peru has issued the long-expected series to mark the centenary of the foundation of Lima. These are London-printed stamps, eight for air mail. Specimens

values for ordinary and seven are expected by the next mail.

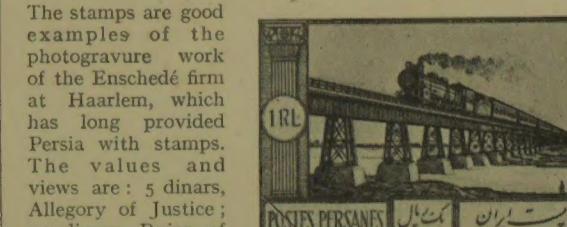
The sesqui-centennial of a Rumanian revolution of 1785 provides the occasion for a photogravure series of four values from Bucharest. They bear portraits of the Patriots of that time—Crisan (2 lei), Closca (6 lei), Horia (10 lei); the three are grouped together on the 1 lei.

Russia continues to turn out new issues without end. The latest set of four photogravure stamps depicts and celebrates the first underground railway in Moscow, opened just ten years ago. A tunnel under construction, and three different "Metro" stations, provide the designs.

San Marino and the Vatican City each provides a new set this month. The little republic seizes the occasion to mark the twelfth anniversary of the Fascist régime. The vignette shows the final stage in the ascent to the capital, perched on the top of Monte Titano. The six stamps from the Vatican City celebrate the International Juridical Congress; but, as that was held last November, the stamps are rather late. They are in photogravure and follow two Raphael paintings, Justinian promulgating the Code 529, and Gregory IX. promulgating his decrets, 1234.

Persia, we are told, must now be called Iran, but there is no indication on the inscriptions on a delightful new series of pictorial stamps issued to mark the tenth anniversary of the accession of Shah Riza Pahlavi. They read "Postes Persanes" in French and Persian as heretofore.

The stamps are good examples of the photogravure work of the Enschedé firm at Haarlem, which has long provided Persia with stamps. The values and views are: 5 dinars, Allegory of Justice; 10 dinars, Ruins of Persepolis; 15 dinars, Allegory of Education; 30 dinars, Aerodrome at Teheran; 45 dinars, Sanatorium of Sakhessar; 75 dinars, Cement-works at Shah-abdul-Azim; 90 dinars, S.S. Palang, of the Persian Navy; 1 rial, Bridge over Karoun River; 1½ rial, Post Office and Customs Building, Teheran.



SAN MARINO: A TRIBUTE TO FASCISM.

5

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